



Why ask for the moon
When we have the stars?

AS



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ILLUSTRATIONS
FROM
ONE HUNDRED MANUSCRIPTS
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HENRY YATES THOMPSON

* * * *

CONSISTING OF EIGHTY-TWO PLATES ILLUSTRATING
SIXTEEN MSS. OF ENGLISH ORIGIN FROM THE
XIITH TO THE XVTH CENTURIES



LONDON: PRINTED AT THE CHISWICK PRESS

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PREFACE

IN the year 1902 I printed for private circulation an account of ten English MSS., dating from 1150 to 1450, being the substance of a lecture which I had recently delivered at Cambridge in the capacity of Sandars Reader to the University. Since then the number of my English MSS. has increased, and in the present volume, the fourth of this series of Illustrations, I print facsimiles from sixteen MSS. of English origin, which now form not the least important part of my “Hundred Manuscripts.”

Of these sixteen volumes, three belong to the twelfth century, four to the thirteenth, five to the fourteenth, and four to the fifteenth century. Unhappily I have still no example of the exquisite art of the Irish school of miniaturists who flourished in the melancholy island during the eighth, ninth, and tenth centuries. To see the Book of Kells, the Gospels of St. Chad, and the Lindisfarne Gospels, the curious must go to Trinity College, Dublin, Lichfield Cathedral, and the British Museum, or else content themselves with excellent coloured reproductions of some of the choicest pages, published by the late Miss Marianne Stokes and Sir George Warner. Nor, again, have I anything in the way of the early English art of the Winchester school to vie with the Benedictional of Æthelwold, so beautifully facsimiled by the late Duke of

Devonshire for the Roxburghe Club, or the Grimbald Gospels at the British Museum. To the finer specimens of the work of the remote centuries in Ireland and England collectors of the present day may not aspire. For the art of the three centuries from 1150 to 1450 excellent examples will be found in the present volume, and, even though uncoloured, the collotypes may safely be left to speak for themselves.

It is worth notice that of the sixteen MSS. here dealt with, the first nine, dating from 1150 to 1300, were produced in or for monasteries or religious houses, amongst others for St. Swithin's at Winchester, the Cathedral of Durham, Waltham Abbey, several monasteries in East Anglia, two in Canterbury, and the Hospital of St. Sepulchre at Preston-in-Holderness, Yorkshire; while the other seven, dating from 1300 to 1450, were presumably written for private individuals. I suppose that, in England at all events, the private library scarcely existed before the end of the thirteenth century, after which date the monasterial Scriptoria were probably to some extent employed by or for private people, especially in the case of very sumptuous volumes. The decline in English miniature art after 1450 was rapid and complete. This has been ascribed by some to the Wars of the Roses (1455 to 1485), by others to the competition of French and Flemish artists, consequent on the occupation by the English kings of a large part of France, and especially of Paris (1420 to 1436). Probably both causes contributed to the result. The French style became more attractive to English grandes, such as John Talbot and the Duke of Bedford, than the English, and if any fine English illumination was executed after 1450, as in the case of the Wingfield Horae (see Plates LXXV to LXXXII), it is noticeable that the artist has worked in the style and spirit of some

French or Flemish model instead of following and developing any purely English examples.

It is interesting to observe that in the sixteen volumes here dealt with only three, and those oddly enough the earliest in date, are secular works, the other thirteen being Psalters, Missals, etc. The gradual growth of the landscape should also be noted, from the spirited early efforts of the artist in the Vision of the Shepherds in the Psalter of John of Gaunt (*c. 1360*), to the more realistic productions found in the Horae of "Elizabeth ye Quene" (*c. 1410*), and in the Wingfield Horae (*c. 1450*).

H. Y. T.

19 PORTMAN SQUARE, LONDON.

1 April 1914.

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LXXV-LXXXII	28	The Wingfield Horae	c. 1450	English with Flemish influence	Bernard Quaritch, 1895

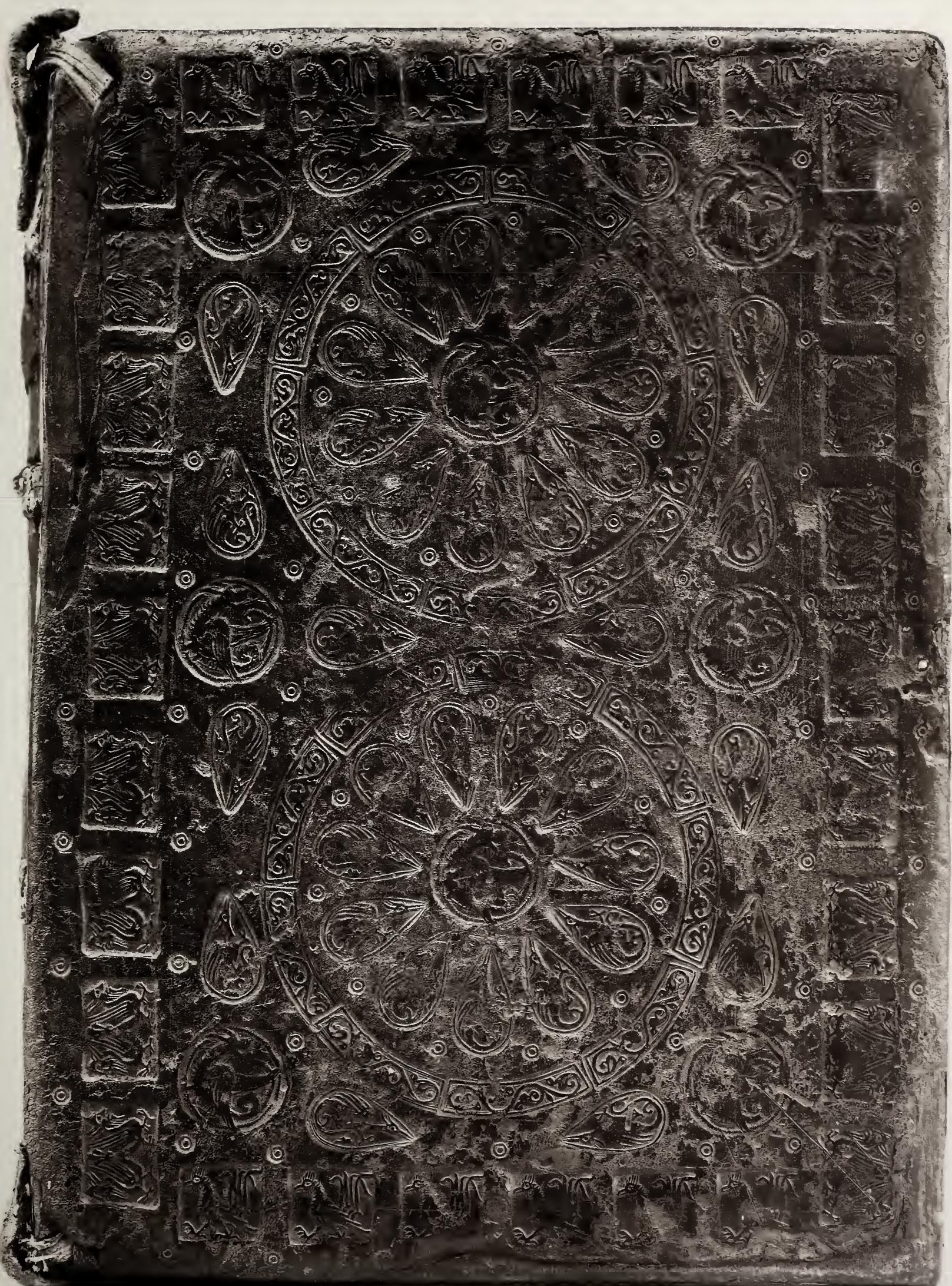
MANUSCRIPT No. 51 (CATALOGUE H.Y.T. MSS.
SECOND SERIES)

HEGESIPPUS HISTORIA DE EXCIDIO JUDEORUM
ETC.

THIS is a work of uncertain date and uncertain authorship on the Jewish War and the Destruction of Jerusalem by the Romans, the name of Hegesippus having been by some supposed to be a corruption of Josephus, of part of whose history it is an abridgement. It had considerable popularity in the Middle Ages, and was printed several times in the sixteenth century. We are here concerned only with the script and the binding.

PLATES I, II, and III. The writing is regular and very legible, with occasional capitals of a tasteful character, of which the letter S at the beginning of the second book is a good example. The volume, however, contains no miniatures and would not hold its place in my library were it not for the binding, which is contemporary, and one of the very few which have come down to us. If it is sometimes a cause of astonishment that a book should last nearly 800 years, it is clearly far more remarkable that a binding should defy the centuries. In all my hundred manuscripts I doubt if there are six original bindings, and yet here, in one of the oldest of them all, we have the original stamped leather, with its circular medallions, its undulating sprays of foliage, its wiverns, its cockatrices with united tails terminating in a palmated leaf, its lions, peacocks, and fighting battle-axe men, almost as fresh as when first stamped on the leather. Three of these Winchester bindings, and only three, are known to exist, recognizable by the stamps, which are some of them common to all three. Of the others the Winchester Domesday Book belongs to the Society of Antiquaries, and the Cartulary of St. Swithin is at the British Museum; but in some respects this is the best preserved, and for this reason, and because

it is the earliest in date, I have placed it at the beginning of the present volume. The handwriting, the painted capitals, and above all the binding, call up a pleasant picture of what the monks of St. Swithin were working at in their quiet carrels at Winchester during the troubled reign of King Stephen. The MS. has belonged in recent years to two noted bibliophiles, Sir Thomas Phillips, perhaps the most ravenous book-collector of any age, and William Morris of Kelmscott fame.





sucincti armis ac si in bellum p̄durēt.
sed ora metti & dolentib⁹ similes p̄sequebant. Reliqua man⁹ p̄sequebat ornat⁹ solito & cultu assueto. comitantib⁹ parit ducib⁹ & centurionib⁹. Quingenti etiam seruorū & libertorū regie domus asp̄gebant aromata ut suauis odo re tota flagraret iua. Lectum filiū regis & p̄pinq̄oꝝ ius maxima circumfun debat. Sepultus ē in herodio ut ipse mandauit qd̄ aberat ducentis statu dūs ab eo loco in quo finem uitę inuenit. Hagnō obsequio p̄tantū spaci⁹ de ductus um̄isorum. si non omniū paria affectu. Hec enim officium n̄ uotum extorserat. dolor intra se saltem libe ram habebat sententiam. hunc finē habuit herodes. Expletus liber p̄misus hystorie egesippi de exilio iudeorū.

Liber secundus. Incipit.

Sepigitō herode. libera ut indefunctos solent iudicia poplī dep̄mebant. grauem fuisse illum & intolerabilem sibi. Iniusta impia in ciues exercuisse tyrannum n̄ regem suorū. parricidam domesticum. expiatorēm publicum. nemini q̄cqm de reliquise. tributis exhausta omnia. locupletatos alienigenas. iudeos exinanitos. qui templo hostem induxit. sc̄a omnia sacrilegio contaminarit. Beatos q̄ defecissent. cum tormenta uiuentib⁹ n̄ deēnt. Plura malorū iudeā post depulsam captiuitatē

in paucis annis sub herodis impio p̄culisse. qm̄ in ipsa captiuitate sub hoste barbaro sustinuerit. cum sibi bābylomorū reges imp̄tarent. Sub illis tolerabiliora exilia quam sub herode domesticum domicilium. Ab illis ad sua remissos. ab hoc fugatos. In mittorem dario. artaroxerse supbiorē. medis rapaciōrem. spasse finem malorum. ut sibi exire liceret exilio. si diē clauderet. Sed accessisse ad seruitutis miseriam archelaū spontaneum successorem. qui & herodem referret. & nouia adderet. His erum hoc in regnis ēē qd̄ dñs eligeret. miserius qd̄ inuitisi poneret. Solatum seruitutis uideri si ipsi sibi dñm elegant. eo qd̄ fiat benignior si deferat imp̄ium supbiorū si usurpet. Longe itaq; archelaū herode intolabiliorem futurū cūm iste assūpserit regnum. ille accepit. Ea n̄ solū crebro in iudea conferebant. uerum etiam rōne assentient archelaō porantib⁹ accusatorib⁹ inos obiecta apud eū farem senatiꝝ: ubi de regno archelaī confirmando abrogandoq; diu certatum. Deniq; cum in templo apollini qd̄ cesar considerat. multisq; ornatib⁹ uenustarāt locus ēēt. cognitioni dat. Salome filiū antipat̄ illa q̄e supra diximus. & multa alia dicendi ualidus p̄sequebat. Hirarise qd̄ archelaus quasi petendum acesare regnum p̄tender. cum usurpatione temeraria iam duduī intra iudeam inconsulto cesare regem



MANUSCRIPT No. LXXXIV (CATALOGUE, H.Y.T. MSS.
THIRD SERIES)

THE LIFE AND MIRACLES OF ST. CUTHBERT

NOT long after the *Hegesippus* was written at Winchester, the monks of Durham were engaged (about 1180) upon this Life of Cuthbert, who had died on Farne Island in 687. The Venerable Bede, the author of this life, flourished in the early part of the eighth century, and probably wrote the life within twenty-five years of the death of Cuthbert, which shows how short a time was requisite to turn miracles into history. When this manuscript was illustrated with its forty-five pictured pages, three centuries had elapsed, and the Cuthbert miracles were accepted with as complete confidence as those of the Bible itself. I will now shortly describe the forty-eight facsimiled pages.

PLATE IV, f. 1b. The frontispiece of the volume shows us a careful and accurate painting of an English bishop of the twelfth century. On his head a white mitre with gold edging, his right hand blessing, his left holding his pastoral staff; alb, stole and green dalmatic carefully discriminated, and the deep blue chasuble hanging in graceful folds, like a poncho, from the shoulders of the holy man. A Benedictine monk, probably representing the author, clasps the saint's right foot, and kisses it fervently on the instep. The background of the figures is of gold, with a broad border round it of a vivid red, with a further narrow frame of gold and green.

F. 2. A young tonsured clerk, writing at a desk, represents probably the writer of the MS. in the Durham Monastery. Conventual buildings form the background.

Ff. 2b and 3. Here begins the dedication to Bishop Eadfrid and the monks of Lindisfarne. Note the fine capital D and the excellent handwriting.

PLATE V, ff. 10b and 11. The child Cuthbert, by his prayer, saves some ships off Tynemouth. Note the River Tyne and the shells on the beach, the despair of the sailors, and the two praying monks in the Tynemouth Monastery.

F. 7b. The opening chapter shows a fine letter P in the style of the period, and extending the whole length of the page.

F. 14. Cuthbert, having had a marvellous vision, determined to become a monk. When he saw it he was tending sheep on the mountain. He at once set off for Melrose Abbey, and being very hungry entered a shepherd's hut and knelt down in prayer. As he was singing a hymn his white horse pulled down a piece of the thatch, and with it came down some hot bread and meat wrapped in a linen cloth.

PLATE VI, f. 16. Arrived at old Melrose Abbey, and his horse and spear given to a lay brother, the young shepherd is cordially greeted by Prior Boisil, who exclaims, "Behold a servant of the Lord."

Ff. 17b and 18. Appointed guest-master at Ripon, Cuthbert entertains an angel unawares, who, however, does not eat the breakfast prepared for him. When he has departed, and the guest-master returns to the refectory, he finds three beautiful loaves evidently sent from Paradise. In these pictures the central background is always of burnished gold, the outer border being sometimes red and sometimes blue.

F. 21. Prior Boisil on his deathbed foretells Cuthbert's future great career, and advises him to read the Gospel of St. John. They read it together, and seven days later the Prior dies.

PLATE VII, f. 22b. Cuthbert, dressed as a monk, preaches to a number of laymen and women. Notice the crutch stick which he always carries now when travelling.

F. 24. Cuthbert, on a visit to the Abbess of Coldingham, is watched at night going out secretly and spending the time till morning up to his neck in the sea. When he returns to the shore, otters come and dry his feet with their fur. Curious that so good an artist did not observe that the surface of the sea is level.

F. 26. Cuthbert, with two brethren, sails to the land of the Picts.

F. 26b. On another journey Cuthbert shows the two attendants a fish that has been provided in answer to his prayers.

PLATE VIII, f. 28b. Cuthbert never seems to attend to the provend. On this occasion an eagle provides a good sized fish.

By the Saint's order his servant gives the head of the fish to the eagle.

F. 30. The Saint puts to flight a demon who has tried to set fire to a house or church.

F. 31b. Here a house is really on fire. The Saint puts it out by his prayer.

F. 33b. Hildmaer, a prefect of King Ecgfrid, stands by the side of his sick wife. The Saint blesses and cures her. The scene is gracefully arranged. The lady displays a brown shoe with a pattern of white spots.

PLATE IX, f. 35b. Cuthbert lecturing at Lindisfarne. The gold background in this picture differs from the rest in having a pattern of dots and lines on the burnished gold.

F. 39. This picture marks a new epoch in the Saint's life. He is building a hermitage for himself on one of the desolate Farne islands assisted by an angel. He also drives away a demon.

F. 41. He leans on his spade watching the water which he has found under the floor of his cell. Both the Saint and his man have wooden spades tipped heavily with iron, and with the blade on only one side of the handle, as I have seen them used for cutting turf in Ireland.

F. 42b. He stands at the door of his hermitage and admonishes some birds not to interfere with the grain that his boy is sowing.

PLATE X, f. 44. The birds at once fly away. It is in this chapter that we learn that the Saint never washed his feet or took off his shoes except at Easter. Four black crows are pecking on the roof of the hermitage; the Saint having rebuked them, one of the crows lays a piece of lard at his feet by way of *amende*.

F. 45b. On the left three monks in a boat seem to apologize to the Saint for having forgotten to bring with them a beam which he had asked for. He points to a beam which the sea has washed up and which is exactly what he wants.

F. 47. He admonishes five laymen who have come to see him in a boat from the mainland and get his blessing.

F. 48b. The Abbess Elfid in black cloak and brown shoes seated on the left. A monk in gray and a girl in white tie Cuthbert's green girdle round her head to cure her of some malady.

PLATE XI, f. 50b. The same Abbess Elflid meets Cuthbert on an island near the mouth of the River Coquet, prostrates herself, and asks him how long her brother Ecgfrid will reign over the Angles.

F. 51. Ecgfrid himself visits the hermitage and, clasping the Saint's left hand, exhorts him to accept the Bishopric of Lindisfarne to which he has been elected. The young man behind the king is probably Alfred who succeeded him.

F. 53b. Three monks try and persuade him. He is evidently inclined to say "Nolo episcopari." Finally, however, he accepts it.

F. 54. Here the Saint blesses a bowl of water, a spoonful of which is administered to a sick man and cures him.

PLATE XII, f. 55b. Cuthbert, mitred and carrying his crozier, prophesies evil to Carlisle, addressing the Abbess and Queen. The scene occurs while he is on a visit to the Queen, and is being shown the famous Roman fountain at Carlisle, which is represented in the lower part of the picture as it issues from a red well-head.

F. 58b. A monk sent by Cuthbert sprinkles with holy water the wife of a Count, who sits up in bed with hands clasped in prayer. He has a sprinkler in one hand and a small pail in the other.

F. 60. Cuthbert anoints with oil the eyes of a girl in a white dress. In his left hand he holds the oil-vessel.

F. 61. A Bishop places consecrated bread in a sick man's mouth. This and the last two pictures are graceful representations of hospital life before surgery was known.

PLATE XIII, f. 62b. The Bishop, in red cope and green dalmatic, blesses and cures a child sick of the plague.

Ff. 63b and 64. On the left-hand page a man clad in white falls from a conventional tree. On the right in another picture the Saint, dining with the Abbess Elflid, suddenly drops his knife. It was the moment of the accident, and he had seen in a vision the soul of the unfortunate man, a servant of the convent, received into Heaven.

F. 66. A youth in green holds a bowl of water; the Saint turns it into wine. The Abbess Verca (her nunnery was near the mouth of the Tyne) looks on, as does a tonsured individual in a red cloak and blue tunic.

PLATE XIV, f. 71b. The Saint in a boat seems to be persuading three monks to embark with him.

F. 73. Two monks in white attend the dying Saint. Two angels with beautiful wings of many colours carry his soul to Heaven.

F. 74b. On Farne Island, where the Saint died, two men, not tonsured, show the two torches announcing his death. On the rock of Lindisfarne a monk sits waving a similar torch. Another walks away in sorrow.

F. 77. Three monks, eleven years after Cuthbert's death, examine his coffin, and see with amazement no sign of decay.

PLATE XV, f. 79. A man with a crutch kneels at Cuthbert's tomb. A monk sits beside it with a book.

F. 80. A young man, suffering from "what the Greeks call paralysis in the foot," is cured by one of the Saint's shoes.

F. 83. Cure of the paralytic Bethwegen, who lay beside the Saint's coffin, and was cured by the hand of Cuthbert miraculously put out from under the coffin lid.

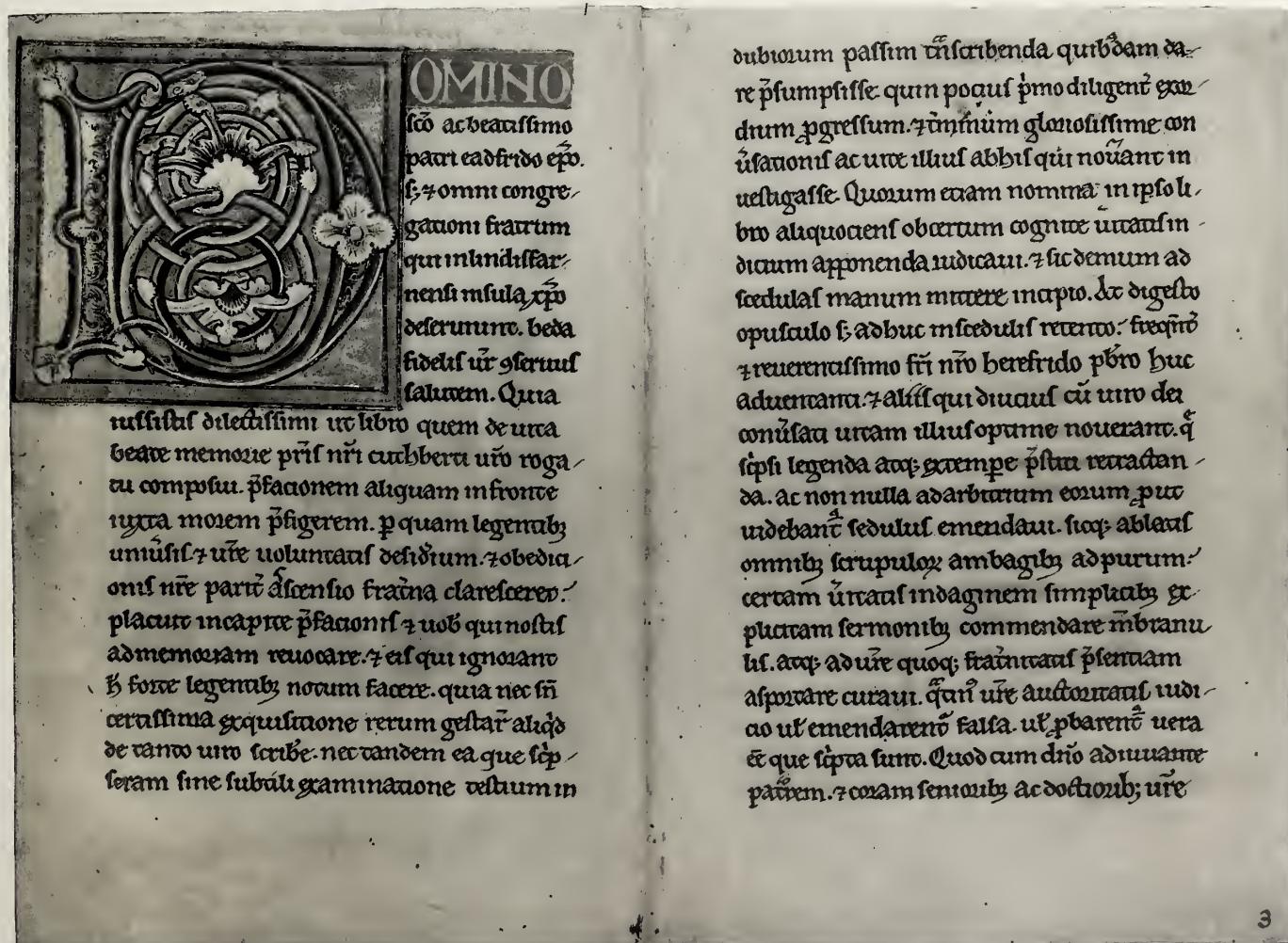
F. 84b. A Benedictine touches with one of St. Cuthbert's hairs the eye of a man named Thruidred.

I must not close this notice without a reference to the beautiful volume edited by W. Forbes-Leith, S. J., and printed at Edinburgh for private circulation in 1888, in which facsimiles in colour, very well executed, are given of all the miniatures, and an excellent account of the manuscript is appended.





2



3





II

RINCIPIVM

nobis scribendi de vita
beati cuthbri ieremias p
pba consecrat. qui ana
choritice pfectiōnis statū
glorificans art. Bonum ē
iuro cum porrūcū iugū
ab adoleſcentia ſua. ſe
debit ſolitari⁹ ⁊ ratiſbit.
qua leuabit ſe ſup ſe. Huius namq; boni dul
cedme accensus vir domini cuthbriſ abimein
te adoleſcentia iugū monachice inſtructio
ni collum ſubdidit. ⁊ ubi oportunitas iuuo
arrepta etiam conuileſione anachoritica nō
paucō tempore ſolitari⁹ ſedere atq; obſuau
tatem diuine contemplationis ab humani
tate delectabat alioquin. ſ; ut h in maiore
etate posſet ſupna illum grā adiuam ū
tatis paulatim a pmissā pueritie incauāat
annis. Si quidem uſq; ad octauū etatis an
num qui p infantiam pueritie pmissis ſolis
paruulorū ludis. ⁊ laſciuie mentē dare nouāat.
ita ut illud beati ſamuelis tē de ipso posſet







18



21









39



41







testori sic uno eodēq; cōtr cū eo de corpē egredi.
itaq; una atq; indissimili sedē ppetue beatissi-
mūs mereretur recipi.



60



61

derit: nul moratus accessit ad eam et benedictus dedit osculum pueru. dicitur ad matrem. Ne metuas nec mesta sis: salvabit enim et uniuersus infans. neque ullus ultra de domo tua hac mortalitatis peste deficiet. Cuius prebetur utrūcata: ipsa cuius filio nō multo exinde reperiuntur testimonium dabantur.



xxviii. cap. Qualiter anima cuiusdam qui de arbores cadendo mortuus est ad celum in ferri conspicitur.



64



xxix. cap. Quomodo pater mortalitatis moriatur et puerum matre bonum iustificatur.



66



73



77



Et in lauaculo estis ipsi responsum dicitur et scriptum
est regitatem a spiritu mundantur et vocantur. 79

80



83

MANUSCRIPT No. CI (CATALOGUE H.Y.T. MSS.
FOURTH SERIES)

CASSIODORUS AND SENECA

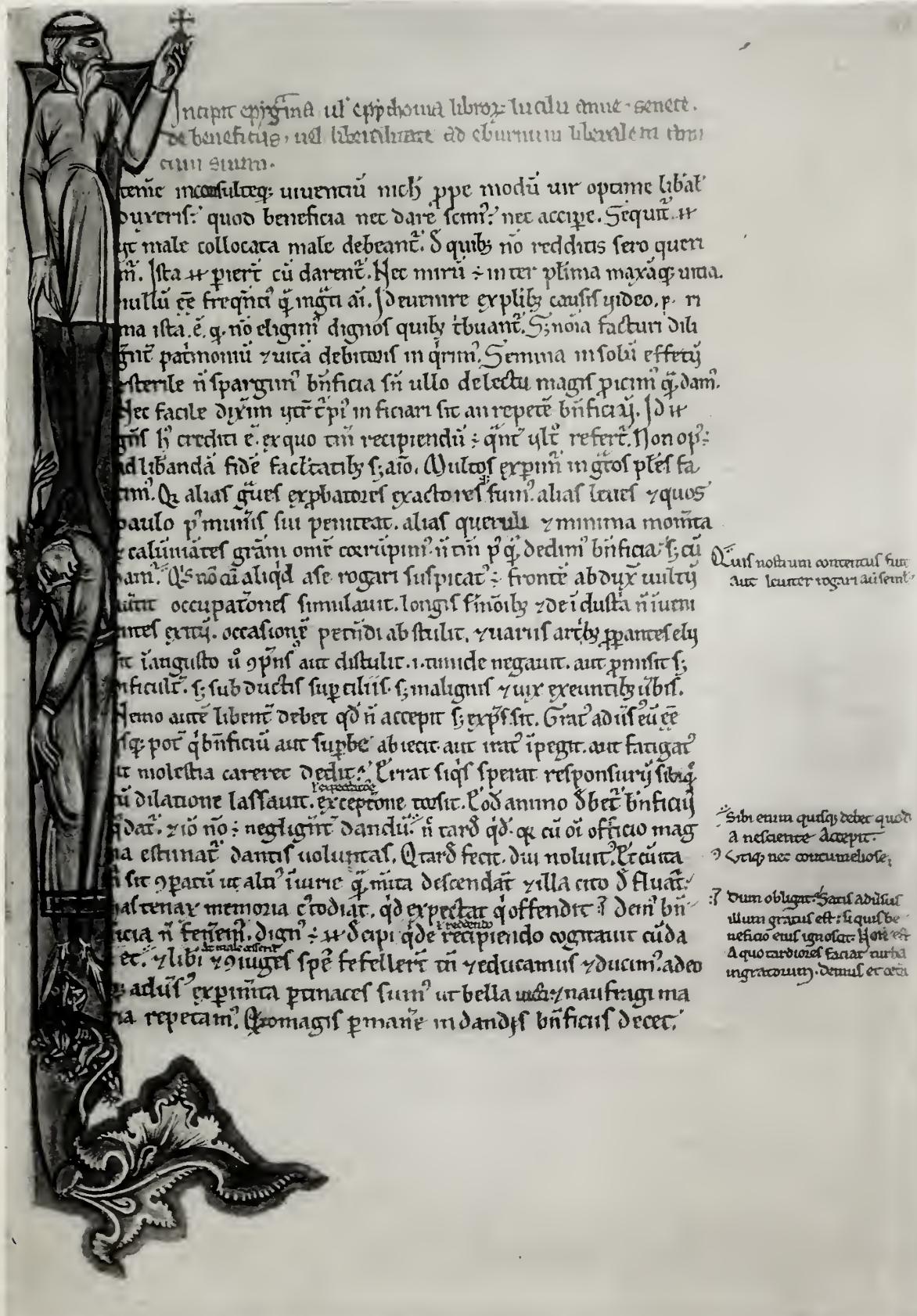
THIS volume includes various works of Cassiodorus and Seneca, and was probably written, decorated and bound at Waltham Abbey. It was certainly in the Abbey Library about 1220, as is shown by the inscription in a hand of about that date, which occurs on the opening page (inside the cover), "Waltham Sanctae Crucis." The further inscription, in a fourteenth Century hand, "CXXIX al. ca." (almario Canonicorum), was evidently a later pressmark of the Monastic Library.

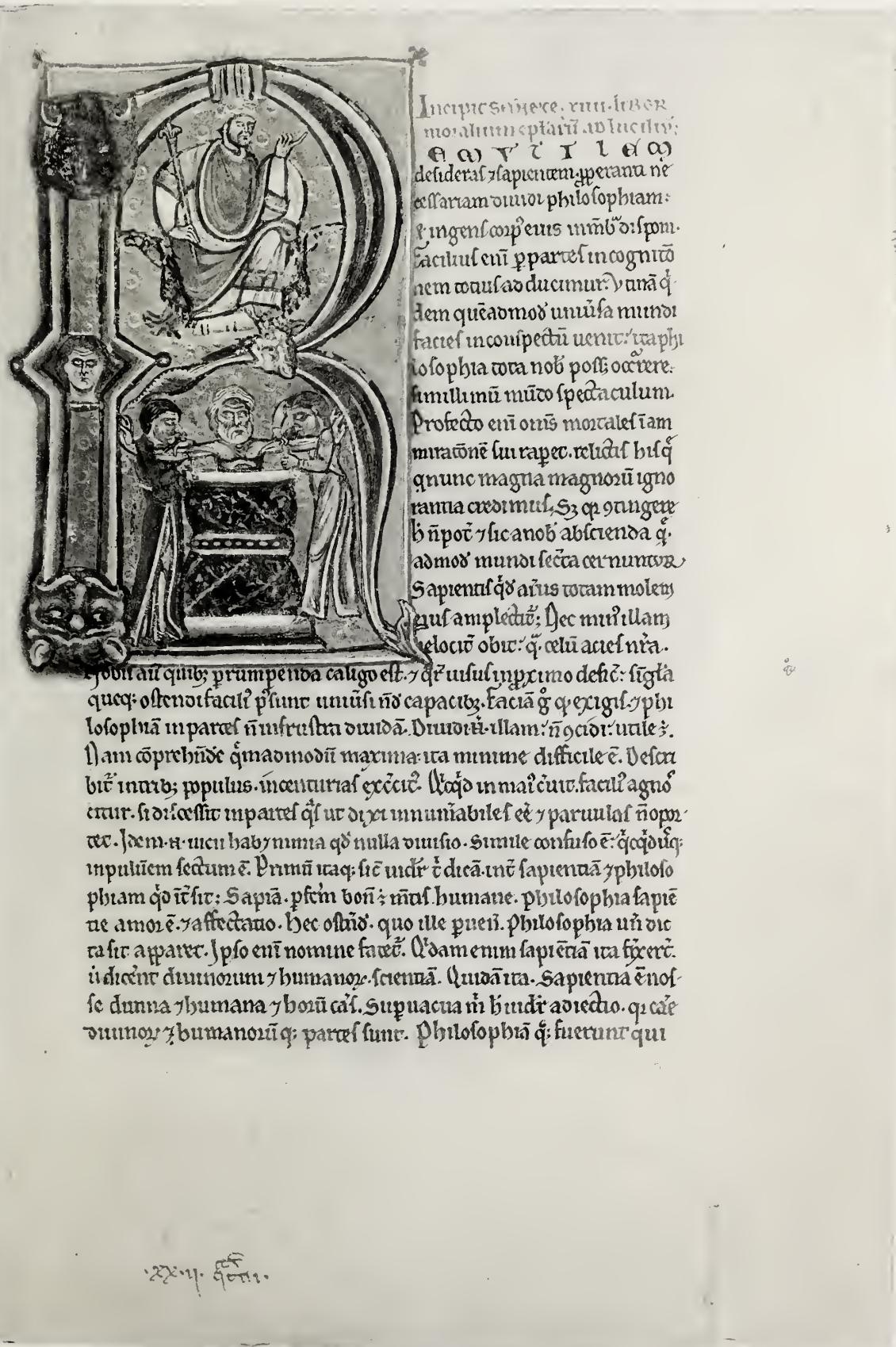
Waltham was one of the famous English Abbeys. In it was buried King Harold, and hard by, about midway between the dates of these two inscriptions, King Edward the First erected the beautiful cross which still stands and records the last halting place of the body of Queen Eleanor of Castille on its way from Lincolnshire to its burial in Westminster Abbey. Doubtless the manuscript remained at Waltham till the suppression of the Abbey in 1540. It then came into the possession of Sir Nicholas Bacon, who wrote his name on the fly-leaf, opposite the Abbey pressmarks, inclosing, not his well-known motto "mediocra firma," but a pentameter line, indicative of his love of retirement and philosophy: "Nicolas vive tibi et longe nomina magna fuge Bacon."

Sir Nicholas Bacon, Lord Keeper of the Great Seal under Queen Elizabeth acquired, among other spoils of the Reformation, the Manor of Redgrave in Suffolk, once the property of the Abbey of Bury St. Edmunds, of which his father had been sheep-reeve. Here he built a mansion, and for a hundred years or so the estate remained in his

family. About the end of the seventeenth century it was purchased from Sir Robert Bacon by Sir John Holt, Lord Chief Justice, from whom it descended to its late proprietor, Mr. George Holt Wilson of Redgrave Hall, by whom this book was sold at Sotheby's in July 1910. We have no record of the adventures of the volume from its possession by Lord Keeper Bacon to its sale by the descendant of Lord Chief Justice Holt. But the perfect preservation of the MS. as we see it now in its original monastic binding of oak boards and white kid, with its two leathern markers and a twisted thong for convenience of opening the volume where Cassiodorus ends and Seneca begins, make it reasonable to suppose that it must have been as carefully wrapped up and protected from dust during its three hundred and fifty years residence at Redgrave Hall as it had been during its previous three hundred and fifty years at Waltham Abbey.

PLATES XVI and XVII. It remains only to add that the historiated initials, which are all four in the Seneca portion of the MS. (ff. 88-104), are not very remarkable in the way of art but are interesting from a certain originality. In one Religion seems to triumph over Ignorance. In another we see Nero enthroned and Seneca in his bath, with two attendants opening the veins of his arms. Two others (not reproduced), display a wheel of fortune, and the Emperor Claudius throwing dice.





MANUSCRIPT No. 52. (CATALOGUE H.Y.T. MSS.
SECOND SERIES)

THE CARROW PSALTER

ABOUT half a century later than the book last described comes the "Carrow Psalter," so called because it contains on the first page, in a hand of the fifteenth century, the following line: "Istud psalterium pertinet domui de Carehowe."

This was a Benedictine house, founded in 1146 for a Prioress and nine nuns, and in 1553 the last Prioress was still enjoying a pension of £5, which had been granted to her at the Dissolution. Its site, just outside the South, or Conisford, Gate of Norwich, is now occupied by a delightful mansion, the home of the widow of the Right Hon. James Stuart (*née* Colman), and there is no direct evidence as to the place where the MS. was written. The Kalendar and Litany, however, and its style of decoration prove that it was produced in some East Anglian monastery, and that it is the earliest of four East Anglian MSS. in my collection whose dates lie between 1245 and 1335, the best period of East Anglian art. The colouring throughout is vivid and effective, the drawing of the figures angular and rather rough. In the matter of gold no expense has been spared. Of about fifty illustrations I have selected six for reproduction.

PLATE XVIII, f. 5b. This page shows full-length figures of St. Thomas and St. James; Thomas in chasuble with book, James in blue gown with pierced sleeves and spots of gold both on his gown and on his black hat. He has his staff, book, and a white wallet, adorned with a scallop.

PLATE XIX, f. 15b. Of English saints Edmund has a page to himself, his body full of arrows, shot into him by two archers at close quarters. This plate represents Thomas of Canterbury, kneeling before the altar and his mitre falling from his head, assailed by four knights,

two of whom wound his head, while a third wounds the forearm of Edward Grim. Fitzurse may be recognized by his shield (gu. a bear arg.). All the knights wear chain armour, and the fourth, in black helmet with visor down, is drawing his sword.

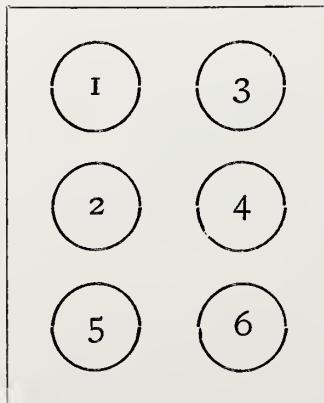
PLATE XX, f. 22b. Among a number of pictures of Old and New Testament story I select that in which an angel in red descends vertically from a cloud and gives Adam a wooden spade shod with iron and Eve a distaff. Eve has a gown of blue and Adam a blue tunic with long black stockings and sandals, no doubt the peasants' dress of the period. The spade, like that depicted in one of the St. Cuthbert pictures (Plate IX above), has only one side to its blade.

F. 23. On the page facing Adam and Eve are four scenes from the New Testament, Annunciation, etc., of a conventional character.

PLATE XXI, f. 33b. Sometimes these smaller pictures are repeated in an enlarged form. Here are two such: one of the Adoration of the Kings, one of whom points a very long finger towards the star, while in the opposite picture the infant Christ is mounted by his mother on a cylindrical altar, Joseph and Simeon standing by.

PLATE XXII, f. 41b. We now come to the most interesting of these plates. As to the last page of the Kalendar I need only remark the careful obliteration of the festival of St. Thomas of Canterbury (29 December), which was done in obedience to a general order of Henry VIII, who apparently made no objection to the picture of his assassination, as seen in Plate XIX.

F. 42. Facing the last page of the Kalendar the capital B of the Beatus contains six medallions. Their order is indicated by the appended figure. They illustrate the life of St. Olaf, a saint popular in East Anglia, who has a good many churches dedicated to him, and appears not unfrequently on Norfolk rood-screens.



1. Olaf crowned, but otherwise nude, in bed. An angel emerging from a cloud above holds a scroll inscribed DOMINE.

2. Olaf crowned with joined hands, and a long axe over his shoulder, in a ship with one other. The prow of the ship is entering between two rocks. These rocks were between Denmark and Norway. Olaf, hastening to Norway, was like to be

detained by them. But he prayed, and the ship split them and sailed through.

3. Olaf, on horseback with long axe, rides to right. A man in green on right wounds him in the leg with an axe. This represents the death of Olaf, who fell in battle at Sticklastad in 1030.

4. A man with raised axe stands over a nude tonsured figure who lies in front of him with severed hands and feet. Two brothers in England suspected a priest of behaving ill with their sister, whose confessor he was. They therefore cut off his hands and feet and blinded him.

5. Olaf on left with long axe, blessing the nude tonsured figure who stands before him whole with joined hands. The priest, or what was left of him, crept to a sanctuary of St. Olaf, who appeared and healed him.

6. Olaf, seated full face with long axe, blessing.

When I obtained this MS. from Lord Ashburnham, no one had discovered the connection of this page with Saint Olaf. Its discovery was one of the many similar achievements of the Provost of King's College, to whom manuscript lovers owe so much.

PLATE XXIII, f. 114. The figure of a bravo stabbing himself has been by mistake made to adorn the Psalm "Dixit insipiens," instead of the "Quid gloriaris." It is given as an example of the historiated initials of the Carrow Psalter.

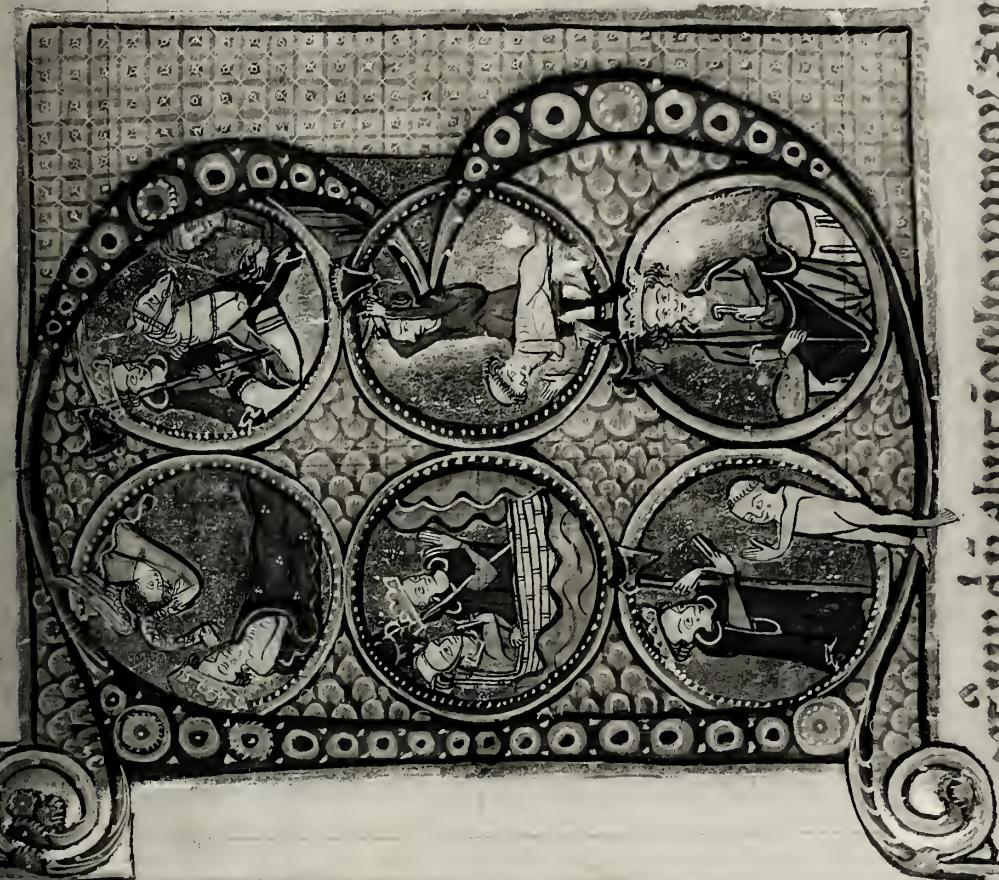
Ex s̄c̄o th̄m̄ a iacolo.











carū in dñ abut ī ḡsilio in p̄oy. ⁊ in
uia p̄t̄oy ū st̄ct. ⁊ ī cat̄j cō p̄t̄ilicē ū
et in lege domini voluntas eius q̄ sc̄dit.
In lege c̄ in c̄ meditabūt̄ die ac nocte.

2. Quintonia

Sapientia.

S. & W. W. WILSON

卷之三

○ **संस्कृतानि श्री
सामाजिक
संस्कृतानि**

卷之三

III. *Geological Conditions*



insipiens
in corde su
o: nō ē dīs.

Corrupti
sūt et ab
homina

biles fā st̄ n̄ iqtatib̄ n̄ ē q̄ faciat bonū.

Dīs de celo p̄spexit s̄r̄ filios hōrum: ut
iudeat si ē ītelligēs aut req̄rēs d̄ni.

Om̄s declinauert simile ī utiles facti st̄.
n̄ ē q̄ faciat bonū n̄: us̄ adūnum.

Monne scient om̄s q̄ op̄ant ī iqtatē q̄
deuorat plebē meam ut abū panis.

MANUSCRIPT No. LXXX (CATALOGUE H.Y.T. MSS.
THIRD SERIES)

THE SALVIN HORAE

THE Salvin Horae, so called because for some hundreds of years it belonged to a family of that name established at Croxdale, near Durham, has no precise original provenance. It is evidently a product of some first-rate hand possibly in York, and is described by the Provost of King's College as a very early and wonderfully stately and beautiful specimen of a Book of Hours. The pages reproduced must speak for themselves.

PLATE XXIV, ff. 1b and 2. Of the two opening pages (reduced in size in order that they may be shown together), the first has a great initial D in pink, blue, and vermillion on a patterned gold ground, the text of the whole being *Domine labia mea aperies*. The D is filled with an elaborate Jesse tree, with medallions of David, etc., and a profusion of scroll-work, all inclosed in a rectangular frame, half blue and half pink, and edged outside with gold. There are also on the right and left of the medallions eight scenes of New Testament story, beginning with the espousals of Joseph and Mary and ending with the flight into Egypt; and between these scenes and the medallions are minute apostles, ten in number, with open books. The whole page is a remarkably gorgeous example of concentrated illumination.

On f. 2 in the small initial D is a representation of The Betrayal, and in the still smaller V below a Benedictine monk chastises a penitent with a green birch rod. Notice the magnificent peacock.

PLATE XXV, f. 29. This page has two initials at the foot of the page, a large D with Christ before Caiaphas, three repulsive Jews escorting him, and smaller V with a descent of the Holy Ghost.

PLATE XXVI, f. 32b. Pilate, with legs crossed (a favourite attitude in the Middle Ages for kings and judges), lectures the Christ with

raised forefinger. Two Jews escort the prisoner, who carries a book. In the margin a youth, carrying a towel, holds a basin and pours water on Pilate's hands. The advance in decorative illumination which has taken place since the time of the Carrow Psalter, thirty-five years previously, is specially remarkable in the line-endings.

PLATE XXVII, f. 37b. The Flagellation. As usual the executioners are particularly ugly.

PLATE XXVIII, f. 46b. The opening pages of the "Hours of the Holy Ghost," with a magnificent D inclosing pictures of the Ascension, the Descent of the Holy Spirit, etc. This is the only one of the full-page pictures that remains in a *perfect* state of preservation.

et dominum ministrabat laetem tuam.
cuis in adiutorium meum
intende.
Domine ad adiutorium
meum venia.

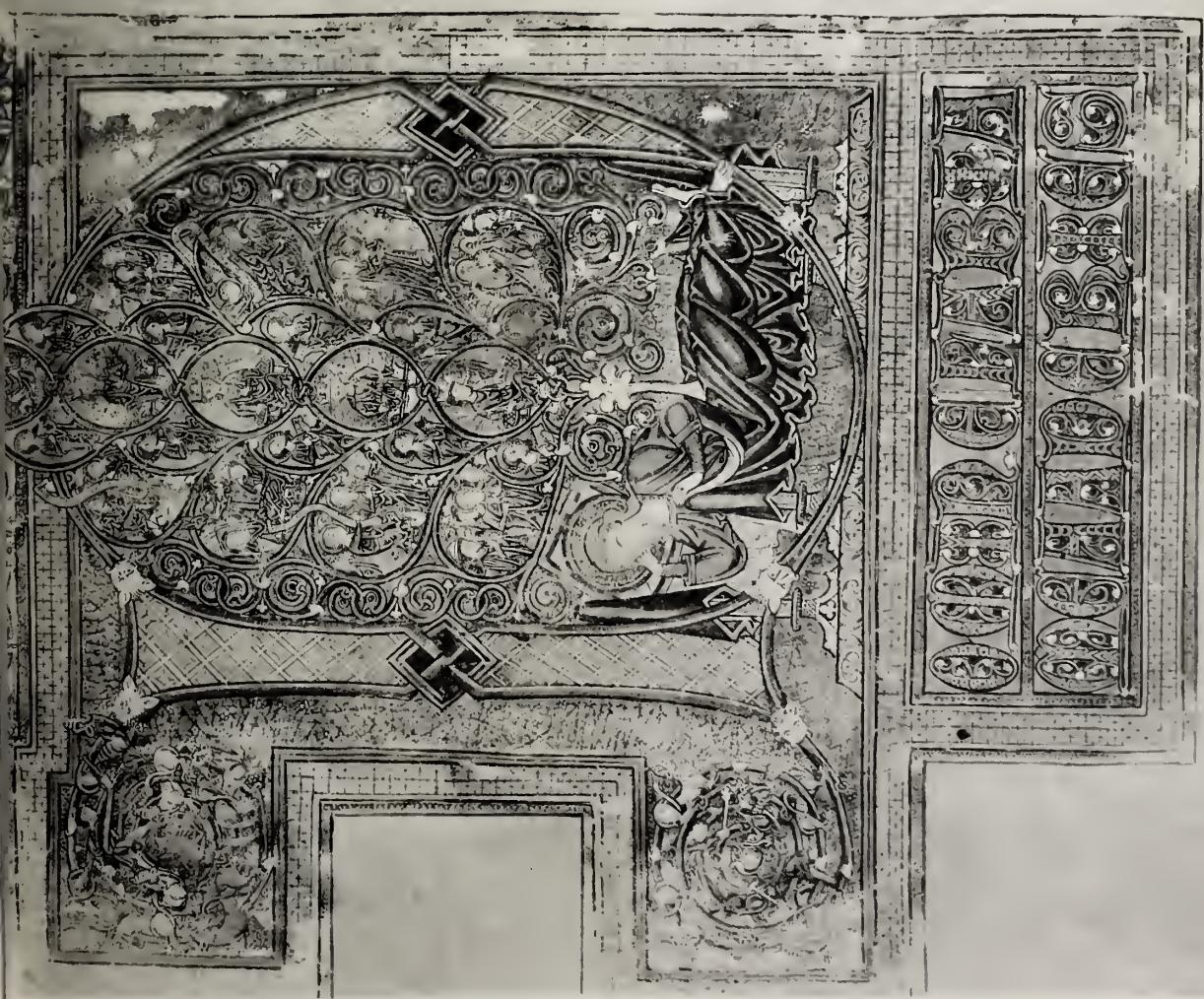
Corona patri et filio et
spiritus sancto.
Sicut erat in ipso et nunc et semper et in se-
culla et in eorum angelis.

Verbum tuum a domino tecum.

Ante existans dominum ubi am
ad salutem nostrum precepimus fa-
cilius deus. quoniam non respicit dominus
sicut omnes deos. quoniam quia in manu eius sunt omnes
fines terrae et a mundis a montibus pse conspi-
cibilis est.

Quoniam deus magnus dominus et temerarius
sicut omnes deos. quoniam non respicit dominus
plebitur eum quia in manu eius sunt omnes
monstrum ipsum et mare et ipse fecit illud terram
dam fundantur in eius quis alicet ad ore

et dominum.



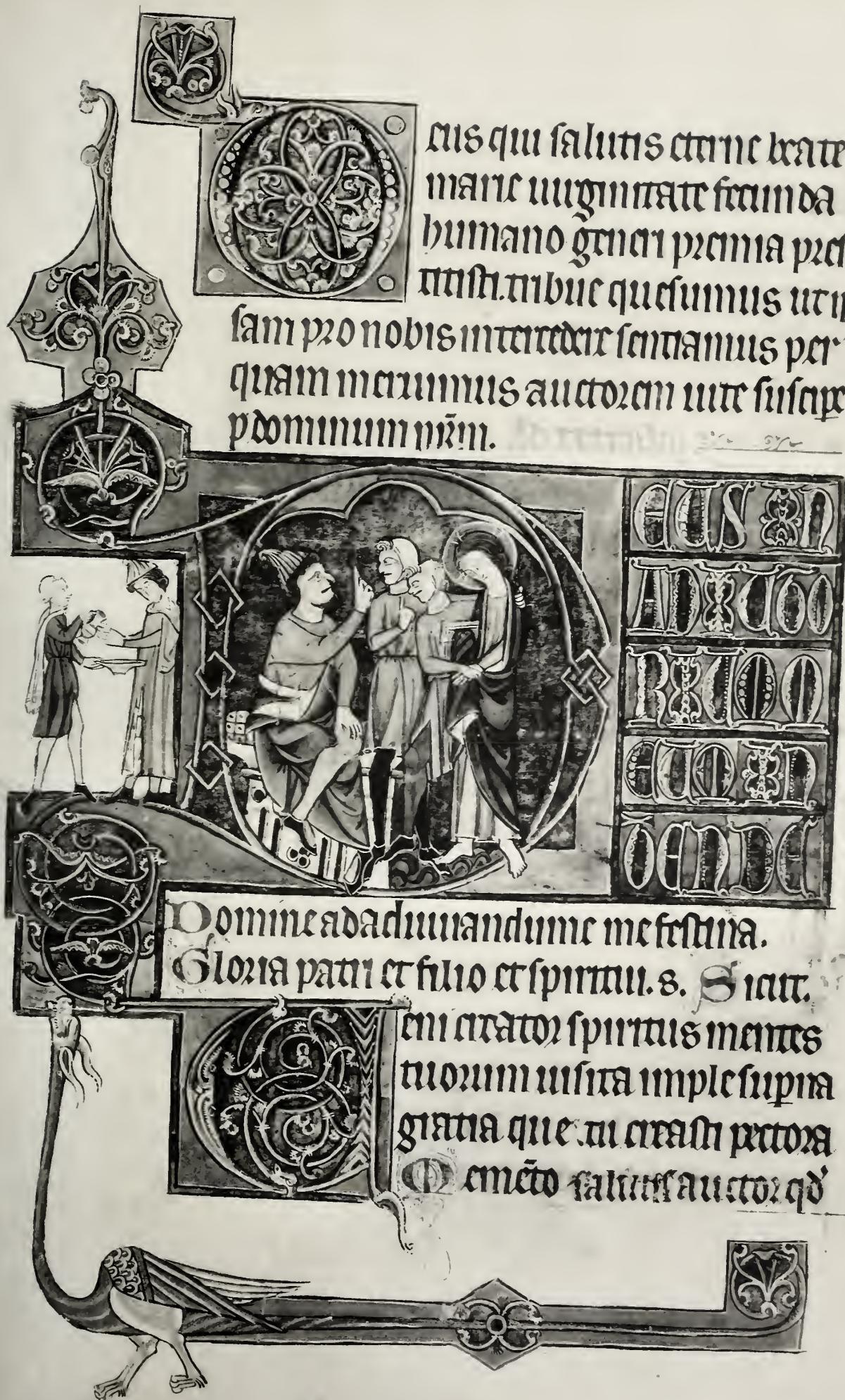
desideratam nobis tue propitiationis ha-
bundantiam multiplicatis intercessio-
bus largiaris. p. Ad primam.



domine ad adiuuandum me festina.
luria patri et filio et spiritui sancto.
icut erat in principio et nunc et semper
et in secula seculorum amen. ymptus.

Nisi creator spiritus mentes
tuorum usita imple supna
gratia que tu creasti pectora.
Nemento salutis auctorq
nostrí quondam corporis exilubata vir
gine nascendo formam sum pseris.







Domine ad adiuuandum me festina.
Gloria patri et filio et spiritui sancto. Sicut erat.
Eni creator spiritus mentis tuorum uisita imple superna gratia que tu creasti pectora.

Memor salutis auctor quod
nisi quondam corpus exilibata uirginis
nascedo formam sum pseris.

Maria misericordiae mater misere nos ab hostiis
protege et in hora mortis suscipe.

Gloria tibi domine qui natus es de uirginis
cum prece et sancto spiritu inseparabili se



MANUSCRIPT No. XC (CATALOGUE H.Y.T. MSS.
THIRD SERIES)

BIBLIA NICHOLAI DE BELLO

WE come now to a copy of the Vulgate, the only English Bible in my collection. Like the "Hegesippus," the "Life of Cuthbert," and the "Cassiodorus," it has on the first page an inscription which shows that it belonged to a great library, that of St. Augustine at Canterbury.

Di. I. gra. II. *De libris Sti Augustini.*
Biblia Nichi de Bello. Cantuarie.

The writing reads as follows: "Di. I. gra. II. Biblia Nichi de Bello." It is in a hand of about 1300. The further inscription is in a hand of the fifteenth century, "de libris Sti Augustini Cantuarie." Of this Nicholas of Battle we only know that he was a monk of St. Augustine's, and that no fewer than sixteen volumes are recorded in the Fifteenth Century Catalogue, lately printed by Dr. James from the MS. 360 (Bernard 285) in Trinity College, Dublin, as having belonged to him. Among these the present volume is found, and is numbered 29. None of the other fifteen volumes have as yet been traced. It used to be thought that a Benedictine monk could not own a book, or indeed anything else. Mr. S. C. Cockerell has shown that, in St. Augustine's at all events, a monk could own books on the condition, however, that at his death they became the property of the monastery, it being the duty of the precentor to have the late owner's name written in each volume after his death. Probably, therefore, the precentor made the entry above quoted after the death of Nicholas of Battle.

PLATES XXIX and XXX, ff. 285 and 430. I give two plates showing the beautiful handwriting and the historiated initials which

distinguish this most interesting volume. The vellum is very thin and remarkably opaque, the text perfect. After the death of Nicholas of Battle this Bible spent some two hundred years, until 1538, in the library at Canterbury. In that year the monastery surrendered to the king, and some 1,800 MSS. were dispersed to the four winds. This Bible passed through many hands, the most notable of its possessors having been the Rev. Edward Hyde, cousin of the Lord Chancellor, a Royalist divine who was appointed Dean of Windsor in 1659, but died before assuming the office. Another seventeenth century owner writes, "yr ffrriende John Richards doe me noe harme good man." As is the case with almost all these thirteenth century Vulgates, it is not quite certain on which side of the Channel it was written. Little or no harm has been done to the book by the seventeenth century binder.

MANUSCRIPT No. 55 (CATALOGUE H.Y.T. MSS.
SECOND SERIES)

APOCALYPSE, WITH THE COMMENTARY OF
BERENGAUDUS

I NOW approach (I am quoting from my Cambridge Lecture) a class of books which occupies a very peculiar position in the literature of the thirteenth century—I mean the Apocalypses. In one sense the Revelations of St. John are merely a portion of the Bible. During the thirteenth century, however, both in France and England, but chiefly in England, they were continually produced separately from the rest of the Bible, and accompanied by profuse illustrations. I imagine it to have been the light reading of the period—a romantic story filled with monsters and miracles, the wonders of heaven and the horrors of hell, all very theatrically displayed by the best artists of the time. Very few English examples of this picture book in its highest state of perfection have come down to us, though there are many of the second class. The Bodleian has a grand specimen. So have Trinity College, Cambridge, and the Lambeth Library. The one which I propose to show you has much in common with the Lambeth copy, and from internal evidence both were probably written and illustrated by the same hand and in the same place—Canterbury. The book has a curious personal history. When I first heard of it, it belonged to an Italian gentleman at Rimini, he having obtained it as part of his wife's dower, the tradition being that it had belonged to a member of her family, Clement VII (a Rospigliosi), who was Pope in the seventeenth century. The tale of my pursuit and final capture of this inestimable treasure—the chase having lasted about three years from the first sight of some photographed pages to the final purchase in a Palazzo at Rimini—is the story of a book-hunt far more thrilling than any fox-hunt. I wish I could give details, but they involve too many personalities for a public lecture. Suffice it to say that after many centuries of expatriation, this

Canterbury Apocalypse finally crossed the Channel a few years ago, and you now see the opening page.

PLATE XXXI, f. 1. Please listen carefully to this description: "In it St. John reclines on his white island of Patmos, an angel over him with a scroll, on which is written, 'Quod vides scribe in libro et mitte Septem Ecclsiis quae sunt in Asya.' Round Patmos, in the green sea, are other islands with these names: insula Tylis, Garmasia insula, insula Sardis, Bosfori mare. Below is an initial of an angel flying down to St. John, and below it is a peacock." You will observe that the above seems to be a minute and almost accurate description of the page before you. It is, however, really the description made, not of this page, but of the opening page of the Lambeth Apocalypse, and was written several years before the discovery of the present MS. in its Rimini home. The only addition to it we have to make to complete it as a description of the first page of the present volume is the little ship with the dog barking on the cabin roof. Perhaps, however, the best description of the page is from the text itself which the artist had to illustrate: "I was in the Spirit on the Lord's Day, and heard behind me a great voice as of a trumpet, saying, I am alpha and omega, the first and the last: and what thou seest write in a book, and send it unto the seven churches which are in Asia."

PLATE XXXII, f. 7b. My next plate is the fourteenth picture out of the 152 which adorn this wonderful volume. On the left stands St. John; on the right the rider on the white horse, a crown on his head and a bow in his hand, or, in the words of the Bible, "Behold a white horse, and he that sat on him had a bow; and a crown was given unto him: and he went forth conquering and to conquer."

PLATE XXXIII, f. 8. Berengaudus, or as he is sometimes written, Berengosius, was Abbot of St. Maximin of Treves; he is sometimes rather far-fetched in his analogies. In this case the picture is described as follows by Dr. James: *Exposition*. Four compartments at the sides, in which are the Evangelists writing. In *C.* an inclosure surrounded by flames, in which are: on *L.* a Bishop at an altar with chalice on it. In *C.* a well-head, the water from which divides into four streams. On *R.* a group of four men by two trees, one of which is green, the other withered. Two of the men have scrolls: (a) *Fons uiuus*, (b) *Ante*

diluuium. The first seal signifies the things that happened before the Flood as interpreted by the Church.

PLATES XXXIV and XXXV, ff. 24b and 25. The next two plates are given in order to show the different style of painting employed by two artists who contributed to the embellishment of the book. The page on the right is pure English in the delicacy of the tints used and in the careful treatment of the folds of drapery. That on the left is Italian, not English, in its colouring; the blue and red deep and vivid; the drawing not quite so accurate; the folds of the drapery far less intricate. I have little doubt but that this indicates that while the text was written in Canterbury, and the paintings in part completed by English artists, some portion had been left uncoloured, and was some time afterwards completed by some painter who was either Italian or had studied in Italian methods. Who knows but that the book may have been taken unfinished to Italy and finished there? It must have gone there some time, as it was found finally at Rimini. As to the subjects of these two pages, in that on the left, the Italian picture, John is obeying the injunction to go forth and prophesy before many peoples and nations and tongues and kings, while that on the right, the Exposition is thus described by Dr. James: On *L.* the two witnesses bearded and clothed in pale gray. One on *L.* breathes fire on to a mass of dying people; the other addresses a seated king with sword; one of his attendants seated on the ground draws his sword. On *R.* the witnesses address a crowd of incredulous men. Below their feet is water turned into blood.

PLATE XXXVI, f. 71. An enormous hell-mouth with many faces. In it the three beasts and many souls; outside it a devil and a butterfly. Fire falls from above. "The Devil that deceived them," so the text runs, "was cast into the lake of fire and brimstone, where the Beast and the false Prophet are, and shall be tormented day and night for ever and ever."

PLATE XXXVII, f. 71b. *Exposition.* Above in *C.* Christ in mandorla with scroll: *Itte maledicti in ignem eternum.* On *L.* above the Apostles seated. Below, an angel welcoming a group of Dominicans. Below this, ascending a curved pathway are groups of bishops, kings, Benedictines, Franciscans. On *R.* above, an angel driving down two

nude figures and a bishop. Below, hell-mouth with many devils and souls in and about it.

PLATE XXXVIII, f. 73. John seated on *L.* looking up to an angel in air who beckons to him. On *R.* in air the heavenly Jerusalem descending. Water below.

PLATE XXXIX, f. 73b. *Exposition.* A large composition of the Last Judgement. The scene illustrating hell is below the text. In *C.* above, Christ as judge in mandorla, surrounded by the symbols of the Evangelists, all with human bodies. On *L.* a seraph, and an angel with cross and crown of thorns. On *R.* an angel with lance and scourges, and a seraph. Below, the Virgin, Apostles and other saints. Below, a band of half-length figures: on *L.* monks, friars, bishops and kings. In *C.* Christ holding the sun and moon, souls in his robe, the Dove at his mouth. On *R.* prophets and apostles. Below this, two angels blowing trumpets, and an enormous number of people rising from their tombs: bishops, kings, abbots, and women are discernible. A church with a priest at the altar is falling over in one piece. Below, the text. On *L.* an angel seated with sword, the Divine Hand holding balances. In one scale is a soul, in the other two devils. A larger devil is trying to press down the beam, and is admonished by the angel.

PLATE XL, f. 74. *Text.* John, with staff, led by an angel, also with a rod, towards the city on *R.* It is turreted and panelled with silver and other colours. In front of it sits an owl.

PLATE XLI, f. 75b. *Text.* John kneels to the angel, who raises him and points up to a mandorla on *R.* in which the feet of Christ are seen. "And I, John, saw these things and heard them. And when I had heard and seen, I fell down to worship before the feet of the angel which showed me these things."—*Rev.* xxiii. 8.



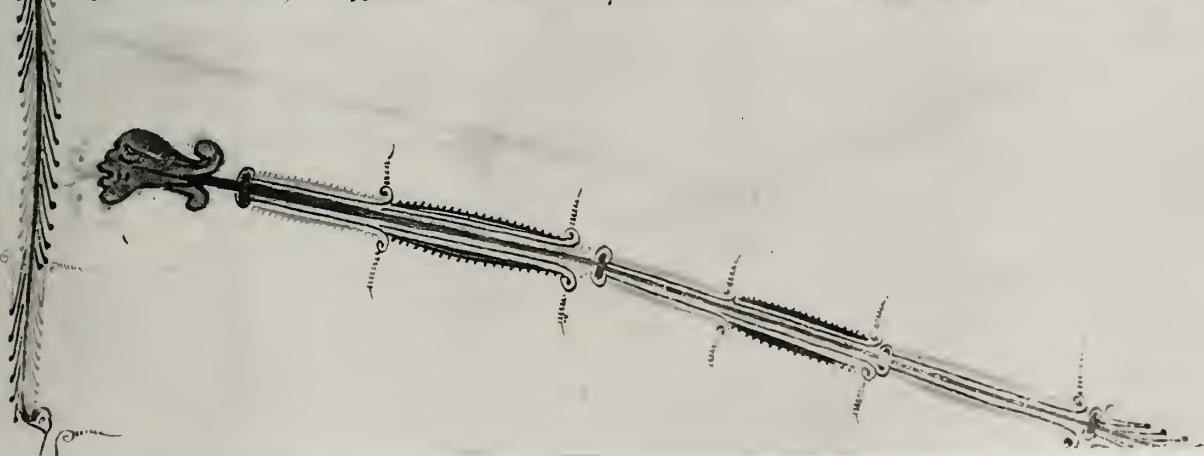
Incepit plegus apōt̄ōl̄īs̄ iohannis̄ apostoli. C. Expositio apōt̄ōl̄īs̄ iohannis̄ apostoli.
 pocalypsis iohannis tot h̄t sacramenta. quot uila. N. arum d̄m̄ est. + p̄ m̄to
 iohannis uoluminis. laus omnis inferior est. **I**n uib⁹ singulis. multipli
 carent intelligentie. **E**xplicit plegus. Incepit apocalypsīs̄ iohannis̄ apostoli. C.
 pocalypsis ihu x̄ quam dedit illi deus palam facere seruus.
 suis que oportet fieri ato. + significavit mittens per angelum
 suum seruo suo iohanni. qui testimonium perhibuit ulo dei.
 + testimonium ihu x̄ in l̄mis queamq; uidit. **B**eat⁹ qui
 legunt + qui audiunt uila p̄phie h̄m̄us + seruant ea quei
 ea scripta sunt. **T**empus enim p̄p̄z̄. **I**ohannes septem
 eccl̄is que sunt in asia. ḡia uobis + p̄p̄ ab eo qui est. + qui
 erat + qui uenturus. + a spiritu spiritib⁹ quinque secretis d̄b̄o
 in eis sunt. + a ihu x̄ qui. + testis fidel. p̄m̄ogenit mortuor. + p̄m̄ogenit regū d̄e. **O**
 dilexit nos + lauit nos a peccatis n̄is i sangine suo + fecit nos regnum + sacerdotes d̄o + p̄i
 suo ip̄i gl̄a + ip̄erium i secula seclor. am. **E**cce uenit cum uib⁹ + uidebit eū ois oru
 sis. + qui eū p̄p̄ugetur. + plangent se s̄r eū oīs trib̄t̄re. eccl̄a am. **E**go sum. a. +
 p̄m̄ipium + fīms dicit d̄ns̄ tr̄us̄ qui. + q̄ erat + q̄ uenturus. + om̄i p̄s. **E**go u. i. s
 + at uester + p̄t̄iceps in tribulōne. i regno. + p̄aciētia in ihu. fūi in uila q̄ appellatur
 p̄t̄iceps p̄p̄ uib⁹ d̄m̄ + testimonium ihu. **E**m̄ in sp̄a in diuina die. + an d̄m̄ p̄me
 d̄cēti magnam tanq̄m tule dicēti. **O**di uides scribe in libro. + mette vi. eti⁹ epi
 sum + sim̄ in manu. + p̄gamū. + t̄cetayū. + sacerdos + ph̄adelph̄ia + laodiciam. **E**x uere
 sum ut uidein uoce que loq̄lat meū. **E**xpositio. Apocalypsīs̄ reuelatiō interpretatiō



ter etus tercie insiguit
 et undi qd' aperuiss agnus unum de septem signaculis. et auro in u
 num de. in. animalibz dicentem tanquam uocem tontrin. Venu
 i inde. Et ecce equus albus et qui sedebat super illum halebit ar
 chum et data est ei corona et erunt uincens ut uincet



Undi qd' apud agnus unum de septem signacit. A perto pmi signacit.
 Ad ea que ante diluvium fca sunt. pertinet. Agnus g' pmi signacit a
 pertinet. qn' ea que ante diluvium fca sunt. doctribz esse qualit spitalit intellig
 ent. sp' sc' gr' patefent. Et quid sit aperio sigilloz plenus manifestemus. De
 aperio singloz sigilloz pauca dicamus. In genesi scriptum e' q' plantauit deus
 paradysum uoluptatis in quo posuit hominem quem formauit. Qui diuisis ar
 boribz consit' et' discribitur. Per paradysum g' et'ca. per arbores u' paradysi. doctores
 et'ce designantur. Et sicut arbores paradysi uictum pomoz plebat pmi homini
 bz. ita et' doctores et'ce uictum u'box' diuinoz pbere non desistunt. De ligno autem
 u'q' in egredieb'nt de
 medio paradysi. eu'nglm significat qui in medio et'ce se' erorit. Quimde in
 c'tuor capita diuidelatur. q' doctrina eu'ngeln in. in. libros diuidit. et'c'nt
 omnes timnos t're. Nam et' adam xpm figurauit. eua u' et'cam. Et sicut ena ex
 late u'ri tormentis fca est. ita et'ce ex late x' in cruce pendentis fabricata est.
 q' eius sanguine redempta et' mundata e' a sordibz. Duo filii nam sunt ade. ca
 j'm et' abel. Caym p'plm uidoz. abel u' xpm figurauit. Et'ce u'ri ex. in. in.

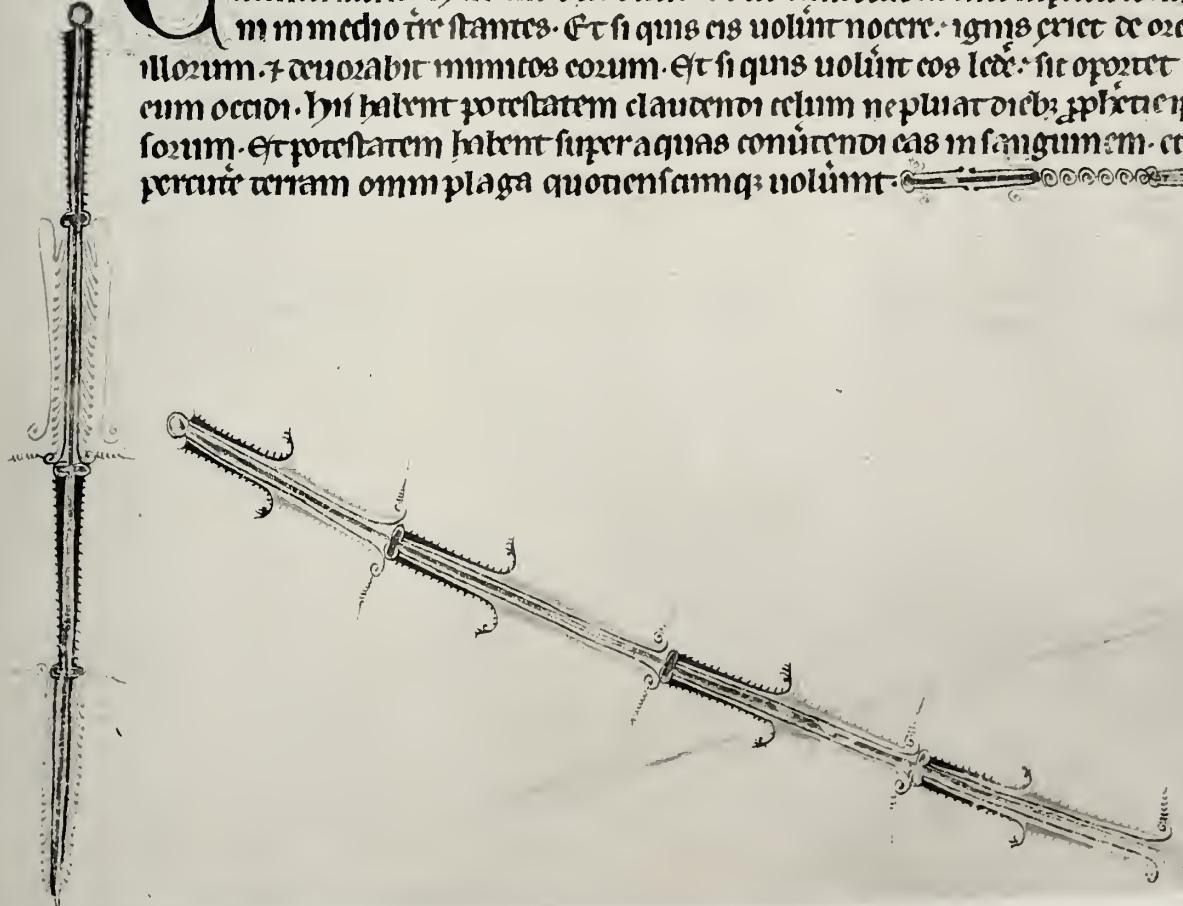




portet te itum prophare populis et linguis. **E**xpositio
 regibus multis. **P**redicatur ei q; ab exilio ad predican; rediturus sit. **S**et cum
 sa; patres tradant q; post reuisionem suam de exilio tantummodo in epheso et circa
 adiacencia eius loca predicauit: ibi q; et mortuus sit: et corpore requiescat quoniam
 populis et gentibus et linguis et regibus multis prophasse dicitur. **S**et prophauit
 id e; predicauit p; euangelium suum. qd postea scripsit omnibus gentibus et linguis
 et regibus multis: quia per omnes gentes dispersum est. et in meditatione ei omnis
 terrarum populi. reges q; multi proficiunt. **E**t datus e; in calamus mense
 similis uirge dicens. **S**urge et metare templum dei et altare et adorantes i; eo. **P**er
 calamus quo antiqui scribere solebant: euangelium qd ei a domino datum e;
 et qd postea scripsit designatur. **P**er uirgam uo: sepe disciplina accipitur. **C**a
 lamus igitur qui iohanni datus e; similitudinem uirge habuit. et e;



Eccl^{is}is quatuor uisitare. 25
 Et ab duob^z testib^z meis et pphabunt dieb^z mille. ducentis. sexaginta.
 anniti sacris. hysunt due olnie + duo candelabra in conspectu domi
 in medio tunc stantes. Et si quis eis uolunt nocere. ignis erit de ore
 illorum. + deuorabit mimicos eorum. Et si quis uolunt eos ledere. sic oportet
 eum occidi. huius habent potestatem claudendi celum ne pluia dieb^z pphetie ip
 sorum. Et potestatem habent super aquas conuertendi eas in sanguinem. et
 perturpare terram omn^z plaga quotiensamq^z uolunt.





Exodus quinto visione
Et diabolus qui seducet eos misus est in magnum ignis et sulphuris ubi et
bestia et pseudo apostolus. et cruciabuntur die ac nocte in secula
seculorum





Ex posicio
 et tunc implebitur quando dominus dicet. Ite maledicti in ignem eternum
 qui spiritus est dialolo et angelis eius. Et cruciabuntur die ac nocte in se-
 cula seculorum. A quo cruciati misericordia redemptoris nostri nos liberare dignetur:
 qui cum patre et spiritu sancto inuit et regnat in secula seculorum.



Textus sexte visionis

Et ego iohannes vidi ciuitatem sanctam ierusalem novam descendentem a celo a deo paratum sicut sponsam ornatam virgo suo. Et audiui vocem magnam de throno dicentem. Ecce tabernaculum dei cum hominibus et habitabit cum eis. Et ipi populus eius erit et ipse deus cum eis erit eorum deus. Et absigeret deus omnem laetitiam ab oculis eorum. et mors ultra non erit. neque luctus. in clamor. neque dolor erit ultra. quoniam priora abierint. Et dixit qui sedebat in throno. Ecce noua ciuitas omnia. Et dicit mihi. Scribe quod haec illa fidissima sunt et uera. Et dixit in faciem eum. Ego sum alpha et omega. incepit et finis. Ego sicut erat albus de fonte aquae uiue gratias. qui uicent possibent hunc. Et ero illi deus. et ille in filius. Timidis autem et incautis et erratis hominibus et formatoribus et beneficiis et scolatis et omnibus inuidiis par illos erit in stagno ardenti igne et sulphure quod est mors sedis.



Expositio
tum diuinitatem sanctam iherlm. &c. Cuntas iherlm.: etia est ex omnibus iustis co-
struta. De celo descendat: quia domino ad iudicium ueniente. cum illo &
omnis multitudo scör ueniet sicut dicit ysaías prophet. Dominus ad iudicium
ueniet cum sanctis populi sui et principib; ter. Et sapientissimus salomon in
puerib; Nobil' in pueris uirtutib;: quando sedetur cum senatib; terre.



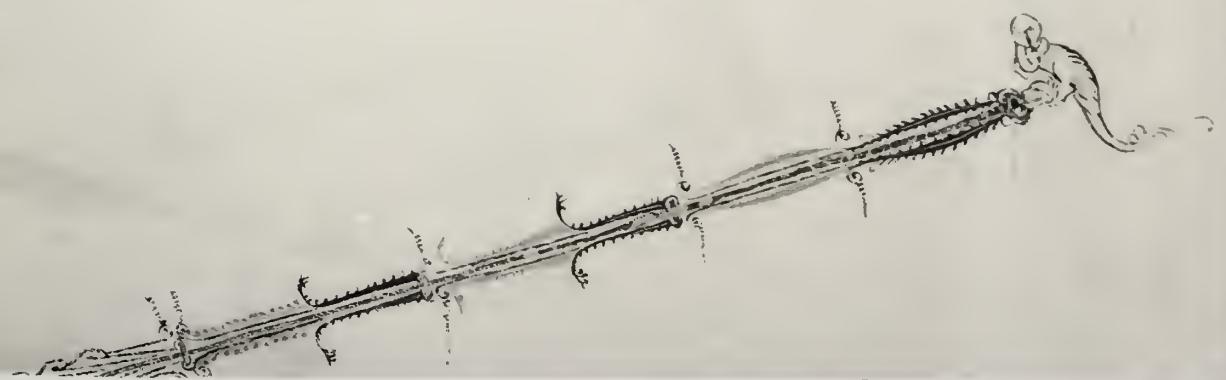


Incipit libri septem uisionis textus

Uenit uillus de septem angelis hunc pbalas plenas septem plagis nonissimis et locutus est in eum dicens. Ueni ostendam t spissam uerem agni. Et sustulit me in spu in montem magnum et altum. Et ostendit in ciuitatem sciam ierim descendenter de celo a deo hunc claritatem dei. Tum eius simile lapidi paeo tanquam lapidi iaspidis tanquam cristallum. Et habet murum magnum et altum. Uultus portas duodecim. et in portis angulos duodecim. et nomina scripta que sunt nomina duodecim tribuum filiorum isti. Ab oriente porte tres. et ab austro porte tres. et ab aquilone porte tres. et ab occasu porte tres. Et in uiris ciuitatis hilus fundit. et in iugis. et in noniis. et in aplois et agni. Et qui lequuntur mecum. habebit insuram ari dicens arietam ut metiretur ciuitatem et portas eius et murum. et ciuitas in aede posita est. Longitudo eius tanta est quanta et latitudo. Et mensus est ciuitatem de harundine per stadia duodecim. Longitudo et latitudo et altitudo equalia sunt. Et mensus est muros eius centum quadraginta quatuor cubitorum insularum uimis que est anglus. et erat structura muri eius ex lapide iaspide. In uero ciuitas ari mundo simile utro in mundo. fundamenta muro ciuitatis lapide paeo eterna.



textus sepe me uiuimus
 ego iohannes q[uo]d audiui et in di h[ab]et et postq[ue]m audiisse et in dissem. cecidi
 ut orarem ante pedes angli qui in hec ostendebat. et dixit m. vide ne fce
 ria. Conseruus tuus sum. et fratribus tuor[um] ppharum et eorum qui seruant uerba
 libri huius. Deum adora.



MANUSCRIPT No. 56 (CATALOGUE H.Y.T. MSS.
SECOND SERIES)

DE LA TWYERE PSALTER

THE names of Saint Hylda of Whitby and Saint Everilda of York among the invocations of Virgins show this to be a Psalter of northern origin. It was probably written for a Yorkshire family of the name of De la Twyere, connected with the Hospital of Saint Sepulchre in Holderness. In the seventeenth century it was presented by a neighbour and relative, "the Ladie Middleton to me T. Fairfax," as shown by an inscription in the hand of Sir Thomas Fairfax, the organizer of the "New Model" and the victor of Naseby.

PLATE XLII, f. 8b. This is the last of thirteen pages of Bible History, four rather rude but spirited miniatures on each page, which explain themselves.

PLATE XLIII, f. 13. Next comes the September page of the Calendar, with a man sowing seed at the top, and lower down the Scales, held by a youth in light blue. On the 24th is recorded the obit of William De la Twyere, the Patron of the Hospital of Saint Sepulchre.

PLATE XLIV, f. 15. The capital "B" of the Beatus has a fine tree of Jesse, and the border has illustrations of the life of David: Samuel anointing him King; Saul's messenger coming to him and finding him among his sheep playing the harp; David playing the harp for Saul; and finally the death of Goliath in the presence of the two armies.

PLATES XLV and XLVI, ff. 69b and 161b. Two examples of the historiated initials which adorn the volume; the chorus of musicians and dancers at the bottom of one of these pages has a graceful effect; the subjects of the initials are of the accustomed type.



Septembris ex Deo fuit mala mensbris.	September h[ab]et dies xix. Luna xxi.
xxvi K Septembris a Egidiis aliis conf.	I
viii Am 12	
vii ur 8 ii Ac a marelli. m[er]itum slacō sc̄i eunb[et].	
vii et 10 Ac a stini q[ui]s. H ac fuit dies cum latus.	
viii id 10	
x et viii	
vii fi 10 N atuitas sc̄e marie	
viii et v W a gorgoni. m[er]itum	
vii am 10	
vii 8 iii Id Ac proti & jacinti. m[er]itum	
x et ii W	
iii et idus	
xviii Exultacō sc̄e eneas Octobr[is] et cornei & cipriani. m[er]itum	
xii fridu kl O t sc̄e marie. Ac richomedis. m[er]itum	
i xviii sc̄e eusebie vgis & m[er]itum	
xvii kl Ac Lambti ep[isc]opi & m[er]itum	
ix xviii	
xviii kl	
xvii et xvii ll Vigilia A	
vi et xvii kl Ac maihei apli D	
fx kl Ac mauricii sc̄o[rum] eius O	
xviii ix kl Ac tecl[er] vnguis.	
iii et xviii ll	
vii kl Ac michaels Obit d[omi]ni illi de latere.	
ix et vi kl Ac cipriani & m[er]itum	
xix d v kl Ac cosme & damiani. m[er]itum	
xi et viii ll	
viii et ii kl Ac michaelis et angelis	
vi ii kl	



¶ multiplicati sunt q[uo]d odet
me inique. 
Qui retribuunt mala pro
bonis detrahent iniqui
sequebar bonitatem. 
¶ Ne derelinquas me dñe
d's nis: ne discesseris a me.
¶ Interde in adiutorium
meum: domine d's salu
tis mee.  Reuelo domino
manu tuam.  Domine in
celo misericordia tua. Fruitas tua
lufse: ad nubes.



A horizontal strip of four lines of Gothic script, likely a title or heading, written in a dark ink on a light background. The text is in a decorative, medieval-style font.

ANGELICO
MAGNUS
GIOVANNI
MONACHO
RHIBEREX
REGIUS

Saluavit
sibi dextera eius. et brachium
scm eius.

Notum fecit chis saluta
re suu: in conspectu geno
um reuelauit iusticiam suam
Recordatus est misericordie sue. et
iustitiae sue: domini israel
Considerunt omnes termini
terre: salutare dei nra
Tubilate domino omnis terra:
cantate et exultate et pallite



MANUSCRIPT No. XCIV (CATALOGUE H.Y.T. MSS.
THIRD SERIES)

SARUM MISSAL OF THE SHERBROOKE FAMILY

THIS is one of the earliest known Missals of the Sarum Use that have survived, and is remarkable for its stately writing and elegant, though not showy, decoration. The date, like that of the De la Twyere Psalter, which precedes, and the St. Omer Psalter, which follows it, is approximately 1320.

PLATES XLVII, XLVIII and XLIX, ff. 1, 13 and 144. The three plates show very fairly the style of ornamentation employed. You have to imagine a preponderance of light blue in the colouring, and brilliant dotted gold backgrounds in the initial miniature. Note also the birds and insects, and the hare and hound in the border of f. 1. I had some doubts whether so tame a volume deserved to retain its place in my hundred. But it is, notwithstanding its missing leaves, a characteristic English volume, probably produced in East Anglia. The style of the figure painting has been compared to that in Queen Mary's Psalter.

A high-resolution image of a medieval manuscript page. The top half features a large, ornate initial 'P' containing a detailed illustration of a figure, possibly a saint, standing in a niche. Below the initial, the text is written in a Gothic script. The bottom half shows musical notation with square neumes on four-line red staves.

missa mei et enim unum. Si q.
te expectant non confundetur. p.

Pias tuas domine demonstra

muchis ilementis tuas edoc me.
Gloria patri. Sicut erat in p*ri*
m*o* et erat eff*ig*io. Et hoc p*re*
dictum annu*m* obseru*et*ur in
iustis cum regum*m* d*omi*ni. et i
ust*m* regum*m* heu*m* in*m*ma
ne*m* regum*m* i*st*ica p*ass*ionis
uicer*m* et uiam d*omi*ni per tot*m*
iust*m*. **Ecce dilectus Glor**
i*m* exordiis deo. ne i*m*missis de*m*
iust*m* nec in festis sc*en*um q*ui*
i*m* i*st*um mai*m* ex*alt*uit. o*rd*.

Exulta quesumus dñe
potentiam tuā iucu-
it ab inimicis tibz pectorū
nivrum picalis te meram
protegēte christi. te luctante
saluari. Qui uiuis i regnū
mūdia ex sc̄i missis. 20.
Ecus qui de beate marie.
De quocicq̄ fiat misericō-
dīc meū de sc̄i maria.

qui audierunt nunti sunt:
i de his que dicta erant a pi-
storiis ad ipos. Maria autem
conserualit omnia uerba:
conferens in corde suo. Et reuer-
si sunt pastores gloriantes et
laudantes deum. in omnibus
que audierant et uiderant. si
autem dominus est ad illos. off.

Deus eum firmauit or-
ben terre qui non
commouebitur purata se
des tua deus extinx a se-
lo tu es. setet

Munera nostra quesumus
domine nativitatis ho-
diene mysteris apta pro-
ueniant. ut sicut homo ge-
nitus idem resulsa deus sic
nobis huc terrena substan-
cia conferat quod diuimum est
scipe quis sanct per e.
domine munera dig-

nanter oblati i leate anas-
tasie suffingantibus meritis.
ad nre salutis auxilium. p
uenire co*l*
cede: per do*l*
comuio. Ecclia filia syon
laudi filia ierlin ecce rex tu-
us uenit s*o*s i saluator mi-
Suus nos do*p*ri*l*
mme sacrameti
semper nouitas nata di-
lis instaurat cuius natui-
tas singularis humana
repulit uerustatem: per e.
Gloria domine p*ri**l*
familiam tuam mu-
nerib; sanctis: eius q*ui*s sem-
per in t*u*etione nos refo-
ue cuius solemnia cele-
bramus: per. Ad magnam
missam officium.
er natus
est nobis et filius datus est



iudei quomodo milites custo
 dientes sepulcrum perdidierunt
 regem ad lapidis posicio
 ne
 quare no seruabant pe
 tram
 iustice aut sepultum reddant
 aut resurgentem adorem nobis
 cum dicentes alleluia alla.



tecum sum alleluia posuisti
 super me manum tuam al

leluia mirabilis facta est
 scientia tua alleluia alleluia

Domine probasti me a cog
 ponisti me tu cognosce mea
 resurrectionem meam.

Gloria in excelsis deo.

Paus qui loquientia dicens
 unigenitum tuum et
 misericordiam nobis aditum de
 uicta morte reserasti: nota
 nra que preueniendo aspiras.
 i adiuuando prosequere: p.
 cund.

Pres. Expurgate uetus
 fermentum: ut satis no
 va conspersio sicut estis azi
 mi. Et enim passus nra: i
 molatus est ipse. Itaq; expu
 lenur. Non in fermento uici:
 neq; i fermento malicie ineq
 ue. Sed in azi
 mis sincera
 as: aueritatis. Hec

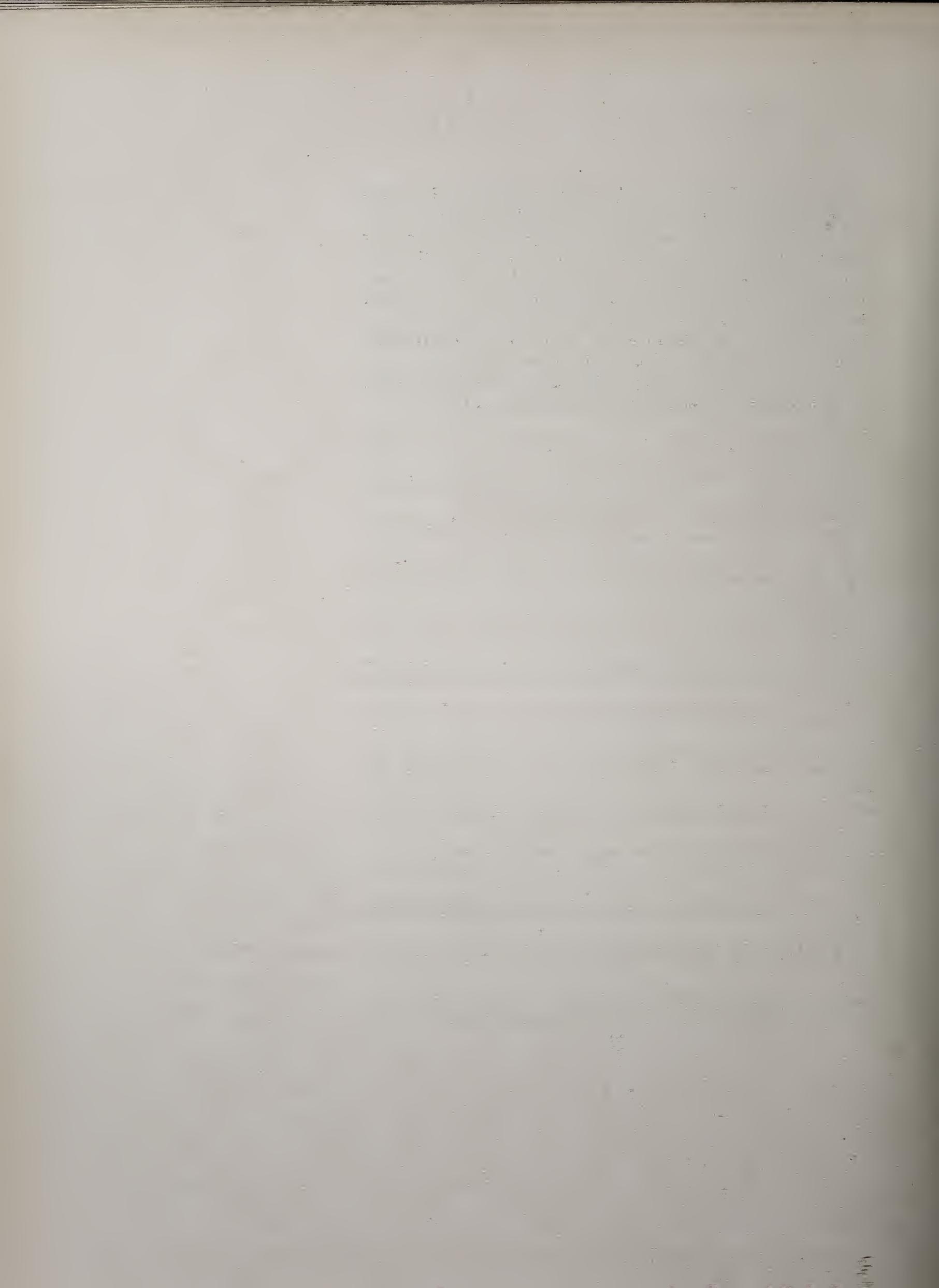
MANUSCRIPT No. 58 (CATALOGUE H.Y.T. MSS.
SECOND SERIES)

THE PSALTER OF THE ST. OMER FAMILY

OF rather later date than the three last volumes, the St. Omer Psalter is, in some of its pages, more exquisite than any of them.

PLATE L, f. 7. As I have already printed in a separate volume an elaborate account of this remarkable Psalter (London 1900), I here give only one plate, representing f. 7, and reprint the description thereof written for me by Sir George Warner. It is perhaps the most remarkable page for delicate execution of all the East Anglian Psalters with which we are acquainted. The one which it most nearly resembles is that of the Douai Library, No. 171.

A FRAME-BORDER of the very finest style. The ground of stippled gold, over which run narrow lightly tinted cord-like bands, forming interlaced and knotted designs alternately with quatrefoil and circular compartments set within frames of blue and lake and inclosing exquisitely painted miniatures. In the cusped quatrefoils along the top three heads, perhaps portraits; in the centre an old man, full-face, with three tufts of white hair; on either side, in half-profile, a young woman with long fair tresses and a man with dark shaggy hair, beard and moustache. Further on the left a man, in dark blue tunic, seated; on the right another, in light blue, reclining. The circular compartments along the bottom and on the right, about $1\frac{1}{4}$ in. in diameter, contain scenes from Genesis, beginning at the left-hand bottom corner, viz.: (1) the Creator, in a light-blue robe, standing between two Cherubim with wings of gold: (2) the creation of Eve; on the left, behind the Creator, the mouth of Hell, gaping to receive a crowd of souls: (3) the Fall, and the Creator appearing to Adam and Eve: (4) Adam and Eve on their knees before the Creator, and an Angel, with uplifted sword, driving them from Paradise: (5) Adam digging and Eve spinning, Cain holding



catus vir
qui non a
bit in con
silio impi
orum. et in
uia peccati
non stet.
et in cathe

dia pestilenciae non sedit.

Sed in lege domini uoluntas eius: et in
lege eius meditabitur die ac nocte.

Et erit tamquam lignum quod planta
tum est secis detinens aquarum: quod fruc
tum suum dabit in tempore suo.

Et solum eius non defluet: et omnia q
uamque faciet prosperabuntur.

Non sic impi non sic: sed tamquam pul
uis quem proicit uentus a facie terre.

MANUSCRIPT No. 57 (CATALOGUE H.Y.T. MSS.
SECOND SERIES)

THE TAYMOUTH HORAE

OUT of the 389 illuminated pages which this interesting volume contains I only give four reproductions, the reason being that at some future day the whole of the book ought to be facsimiled in illustration of the art, costume and country life of the time of its production in England, early in the fourteenth century.

PLATE LI, f. 6b and 7, 7b and 8. The unknown Queen or Princess for whom it was produced may be seen on folio 7, kneeling under a sort of canopy, while the priest elevates the host. Her hands are joined in prayer. Demure, however, as she looks, she was clearly very fond of sport, and delighted in romantic, as well as comic, stories. On every page of the book is something to gratify these tastes. About thirty of the pictures are illustrative of female skill in rabbit shooting, and snaring, duck hunting with hawks, boar and stag hunting with hounds, ladies, and ladies only, participating in these diversions. Many *fabliaux* are also illustrated, the subjects of which are sometimes biblical, and sometimes very much the reverse. On f. 7b may be seen Samson astride of a very long-tailed lion, whose upper jaw he pulls back with his bare hand, and on the opposite, f. 8, an armed warrior pierces with his spear a unicorn who is at the knees of a young woman. The book has some Scotch connection. It has notes in a fifteenth century hand, and in the Scotch dialect, scattered about, and is called "Taymouth" because, in the eighteenth century, it was in the library of Lord Breadalbane, and has his book-plate.





Oraison auant la messe.

Ourse al comencement

De ceste messe en present

De celi preste vous bien a oure

St. Jeromme

Vous require e pn beau sire
 Verrai dieu par ta puissance
 Que vo' me facez p donance
 De qnt qd ieo au uers vo' mespris
 En faitz en pensers et eudiz
 Que nettement puise escouter
 Ceste messe e regarder
 La presente de vostre corps
 Et a tour uifs et a toutz mors
 Dount ieo vo' face remembrance
 Voillez faire otrance
 De biens que pur eux vo' pnt
 Si ensenant endret de m
 Que ceste messe en vostre nom



Nous tourne en remissioum
 De tourz pechez a nous deliz
 Et si nous menz en paradis
 Oraison auant l'offrande
 Gau sire deu com il est wir
 Que li trois rois p un voloir
 Vindront de domesce terre
 Vers lethleau pur vo' requier
 Que par lestaille furent menz
 Alla mai soun ou frustes nez
 Conur vo ompt p lour ostendre
 V eray dieu et enfant tendre
 Et si prestez lour doms a gat
 Et pms lour aue conueie



MANUSCRIPT No. XCIX (CATALOGUE H.Y.T. MSS.
FOURTH SERIES)

THE PSALTER OF JOHN OF GAUNT

THIS is a very well connected Psalter. From a good deal of internal heraldic evidence of a rather intricate nature we are led to the conclusion that it was probably executed for two of the daughters of Humphrey de Bohun, son-in-law of King Edward the First, and given by them to their cousin, John of Gaunt, possibly on the occasion of his marriage with Blanche of Lancaster in 1359. It subsequently belonged to King Henry VI, or perhaps to his wife, Margaret of Anjou, and to John Stafford, Archbishop of Canterbury, whose arms on f. 1 may be seen immediately under those of Henry VI. This John Stafford was made Chancellor in 1432, and retained that post till 1450, having been the first in that office to be called "Lord Chancellor."

The high connections of this volume, however, are nothing to the collector in comparison with its beauty of decoration, which would be unique among the surviving examples of English work of its period, were it not that a Psalter evidently by the same hand, though of a rather later date (c. 1470), is in the Library of Exeter College, Oxford. Both volumes were exhibited at the Burlington Fine Arts Club in 1908, and a page from each of them is facsimiled in the catalogue of that exhibition, the Exeter College MS. being larger and more elaborately adorned than its rival, but unfortunately imperfect.

I will now describe shortly the sixteen pages here reproduced, beginning with two pages of the calendar, which has been bound in at the end of the volume, I suppose by mistake.

PLATE LII, ff. 241b and 242. The months dealt with are August and September. Of the five royal obits inserted in this calendar in a fifteenth century hand, those of Queen Margaret and the Duke of Bedford may be made out on 2 August and 14 September. On 10 September is recorded the birth of Martha Walton, in a sixteenth

century hand, showing that at that time (1584) the book was owned by a member of the Walton family.

PLATE LIII, f. 1. A pastoral scene. A bear attacks one of David's sheep; David attacks the bear with a club. On the right of the picture he slings a stone at a lion. A quaint angel watches over these incidents. In the "B" of the Beatus, David slays the Giant. Below, a company of six monkeys are pleasantly engaged in fishing and cooking their fish.

F. 163b. Below, a picture of the crowning of Absalom by two Bishops. He is seen hanging from a tree and pierced in the back by Joab. In the borders are the arms of England and of the Bohun family.

PLATE LIV, f. 29. The triumph of David. Goliath's head on a pole. In the initial "D" David harps to Saul, stretched on a sofa. In all these pictures the pencilled pattern on the gold skies is very decorative, and gives a rich appearance to the miniatures.

F. 46. David, followed by many soldiers, about to enter a house, from a back window of which he is subsequently let down by Michal. In the initial Abimalech gives David Goliath's sword.

Arms of Edward III, John of Gaunt, Bohun and Henry of Lancaster.

PLATE LV, f. 61. Saul enthroned; Doeg kneels before him. On the right, Doeg, this time bearded, slays the priests of Nob.

F. 78. Abigail kneels before David; behind her are a horse, a mule, and a camel laden.

In the initial, Nabal, her husband, lies sick in bed, Abigail kneeling beside him.

Arms of Bohun, Butler and Courtenay.

PLATE LVI, f. 61b. In the initial "Q" David cutting off the skirt of Saul's robe in the cave of Engedi.

F. 62. David on a hill in the desert of Paran, praying; below, his men mustered. On the right, David's messenger addressing Nabal, who is engaged in sheep-shearing. In the initial Abigail is hearing from a servant an account of Nabal's churlishness.

Arms: England, before 1340, Bohun twice, and Lancaster.

PLATE LVII, f. 99. On the left, the Witch of Endor, calling up Samuel, the lid of whose marble tomb is thrown off. Behind the Witch

stands Saul, disguised, and two other men in capes and hoods. The background of dark red patterned. On the right, the battle of Mount Gilboa; in the upper corner, Saul lying dead; below, the Amalekite bending over him, and his armour-bearer falling on his sword close by.

F. 120. David with eight priests, one of whom pours oil on his head from a gold vessel. On the right, four Bishops blessing David.

PLATE LVIII, f. 142b. On the left, David kneeling before Nathan. On the right, David's son by Bathsheba lying on a bed; David prostrate, with his crown on the ground; Bathsheba, on the further side of the bed, wrings her hands.

In the initial two men blowing long gold trumpets. David enthroned.

F. 123. Bathsheba bathing in a stream; David looks down from a tower. On the right, David gives to a messenger his letter to Joab.

In the initial, Uriah being slain.

Arms: England, before 1340, two Bohun and England.

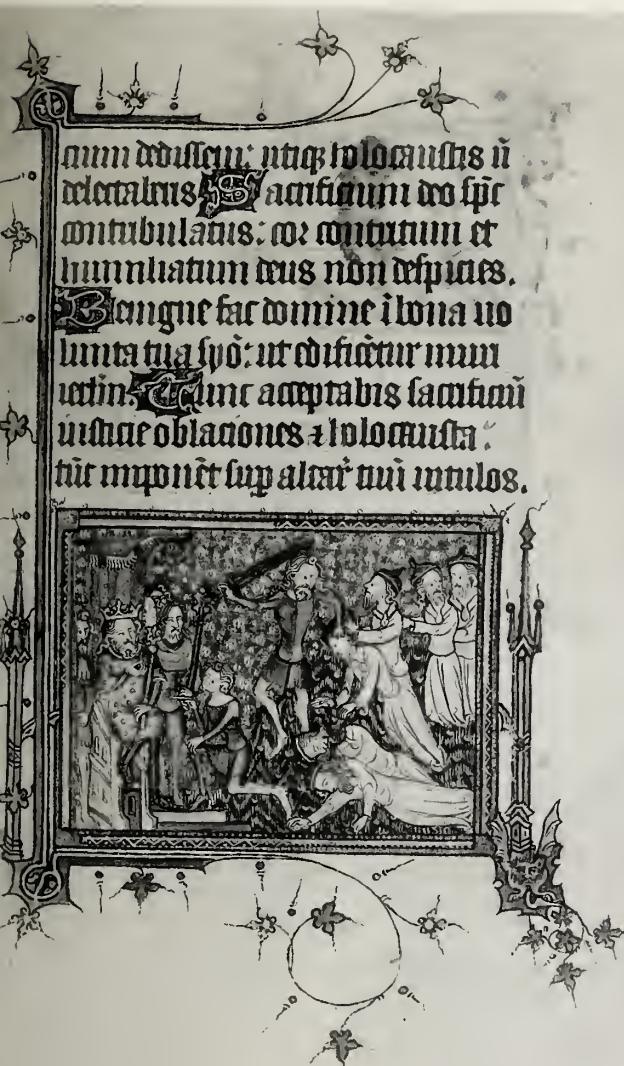
PLATE LIX, f. 174b. David crowned, with gloves on his hands, commanding Amasa to muster the men of Judah against Sheba; Amasa, in a red tunic, holds a sceptre, five men with him. On the right, Joab embraces Amasa and plunges a sword into his body; Abishai looks on. In the initial the wise woman of Abel throws Sheba's head to Joab over the wall. Arms on left of initial, Butler and Courtenay.

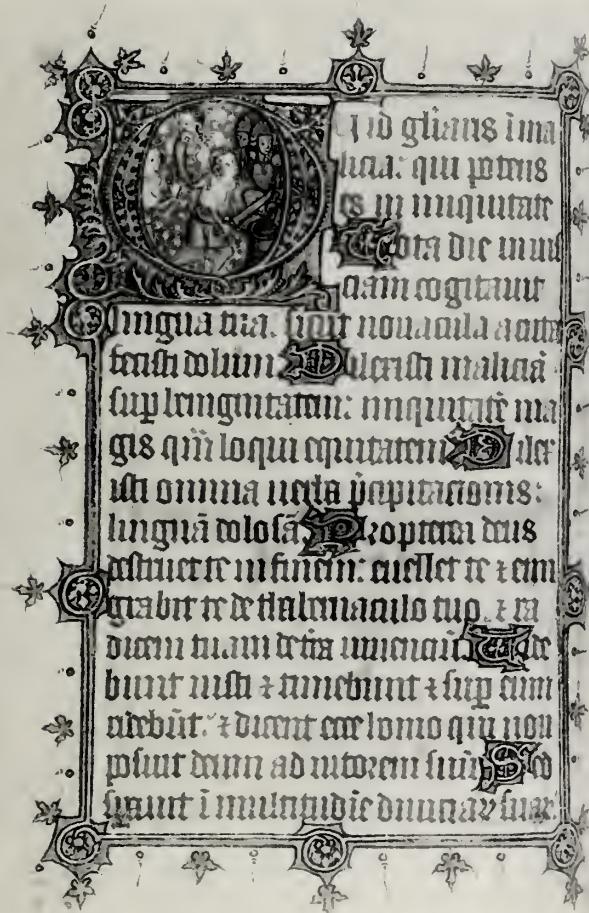
F. 207. The Last Judgement. In the initial, the open mouth of Hell filled with souls in flames.

Arms on left of initial, Bohun, with two shields.







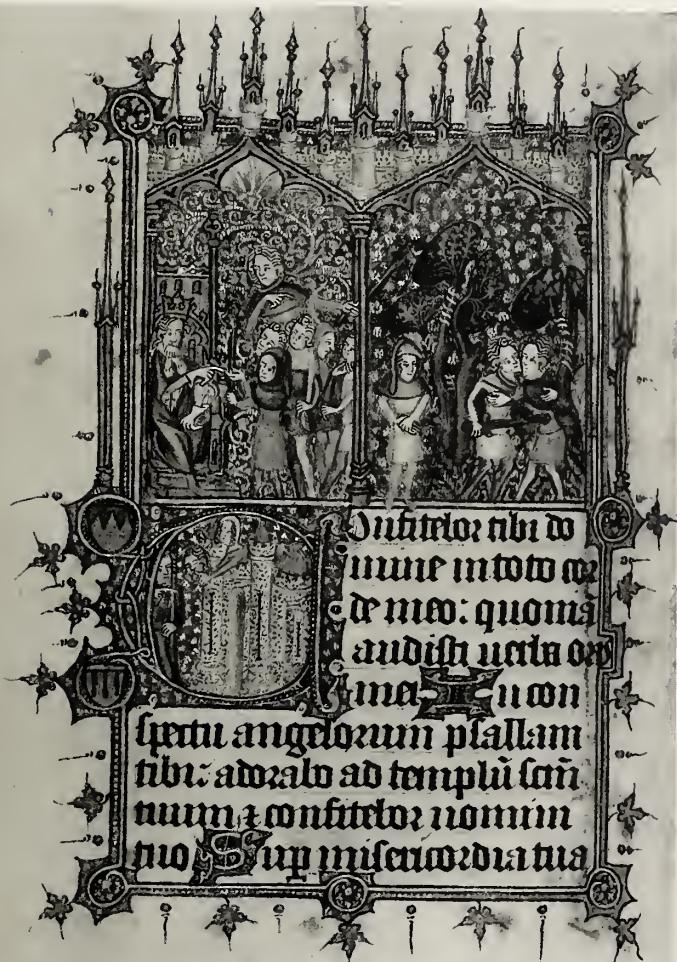














MANUSCRIPT No. 59 (CATALOGUE H.Y.T. MSS.
SECOND SERIES)

HORAE OF "ELIZABETH YE QUENE"

THIS Book of Hours has its name from the signature of the Queen of Henry VII, which is written in pale ink on folio 22 and is seen much more distinctly on the vellum than on the facsimile (Plate LXII). Elizabeth of York, the daughter of Edward IV and Elizabeth Woodville, was born in 1465. This Prayer Book of hers was written about fifty years earlier, and we have no certain knowledge as to who was its first possessor. It contains, however, a prayer for the soul of "Cesill," Duchess of Warwick, a lady who was in 1435 married to Henry Beauchamp, Duke of Warwick, and, secondly, in 1448 to John Tiptoft, Earl of Worcester, who was beheaded in 1470. On folio 152 is written the name "Edwardus Dux Buxyngham," who was cousin to Elizabeth, and was beheaded in due course in 1521. Add to this a tradition that the volume subsequently belonged to Mary, Queen of Scots, and it will be acknowledged that, like the Psalter of John of Gaunt, it had a fine historic ownership, previous to its forming part of the Library of the Earl of Ashburnham.

In examining the eleven plates with which I illustrate this beautiful book, I may give the remarks of Sir E. Maunde Thompson, taken from my catalogue. "The execution of both miniatures and borders is very careful, the features of the human faces being moulded with the finish that becomes characteristic of English miniature painting of the best type at this period. The colours are brilliant, being generally varieties of red and blue heightened with white. The prevalence of orange-red is conspicuous in many of the pages. The borders are generally composed of conventional foliage of the pattern which is peculiar to English art at the time, consisting of feather-shaped leaves and scrolls, together with bell-shaped flowers, etc. The gilding is profuse."









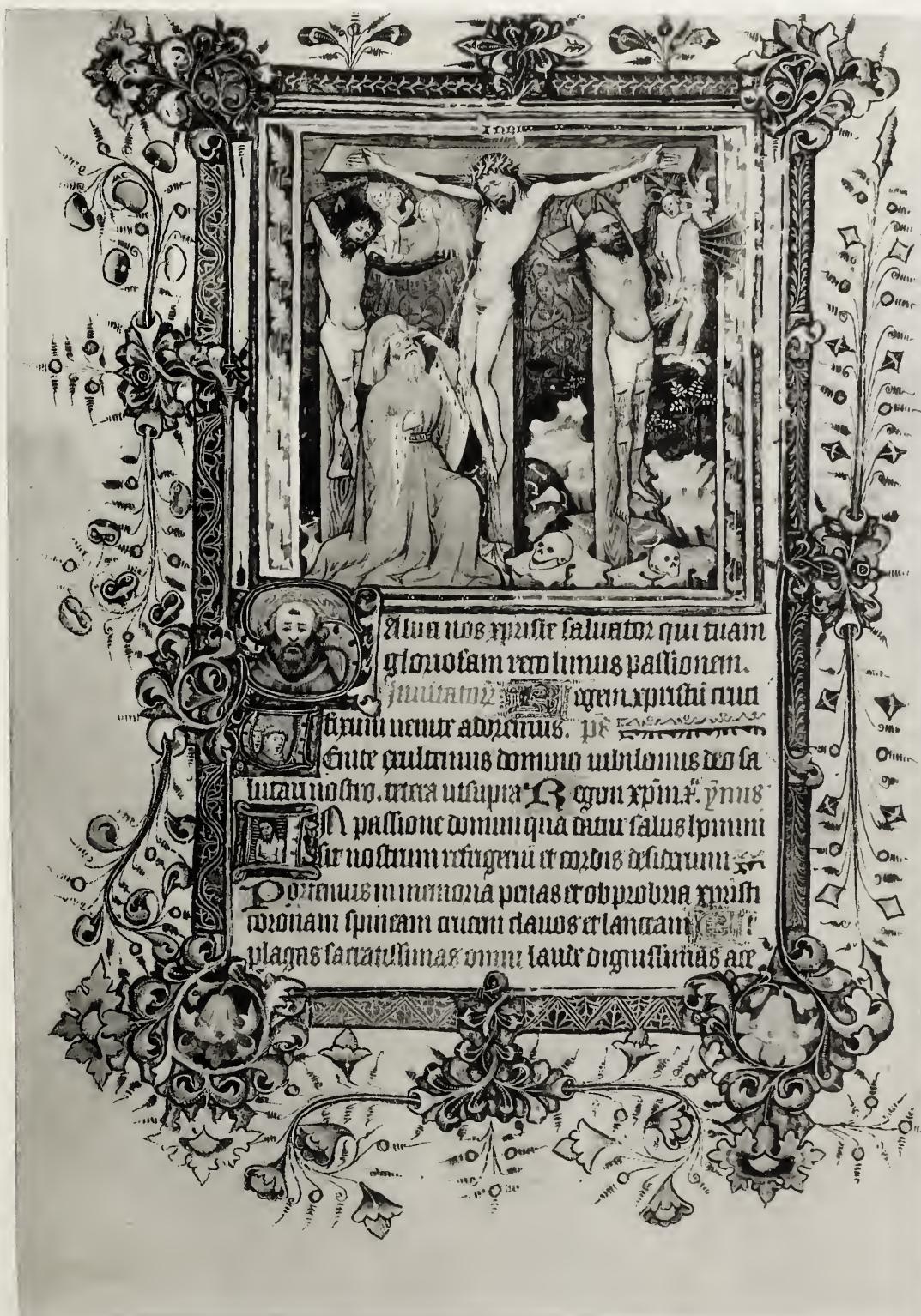














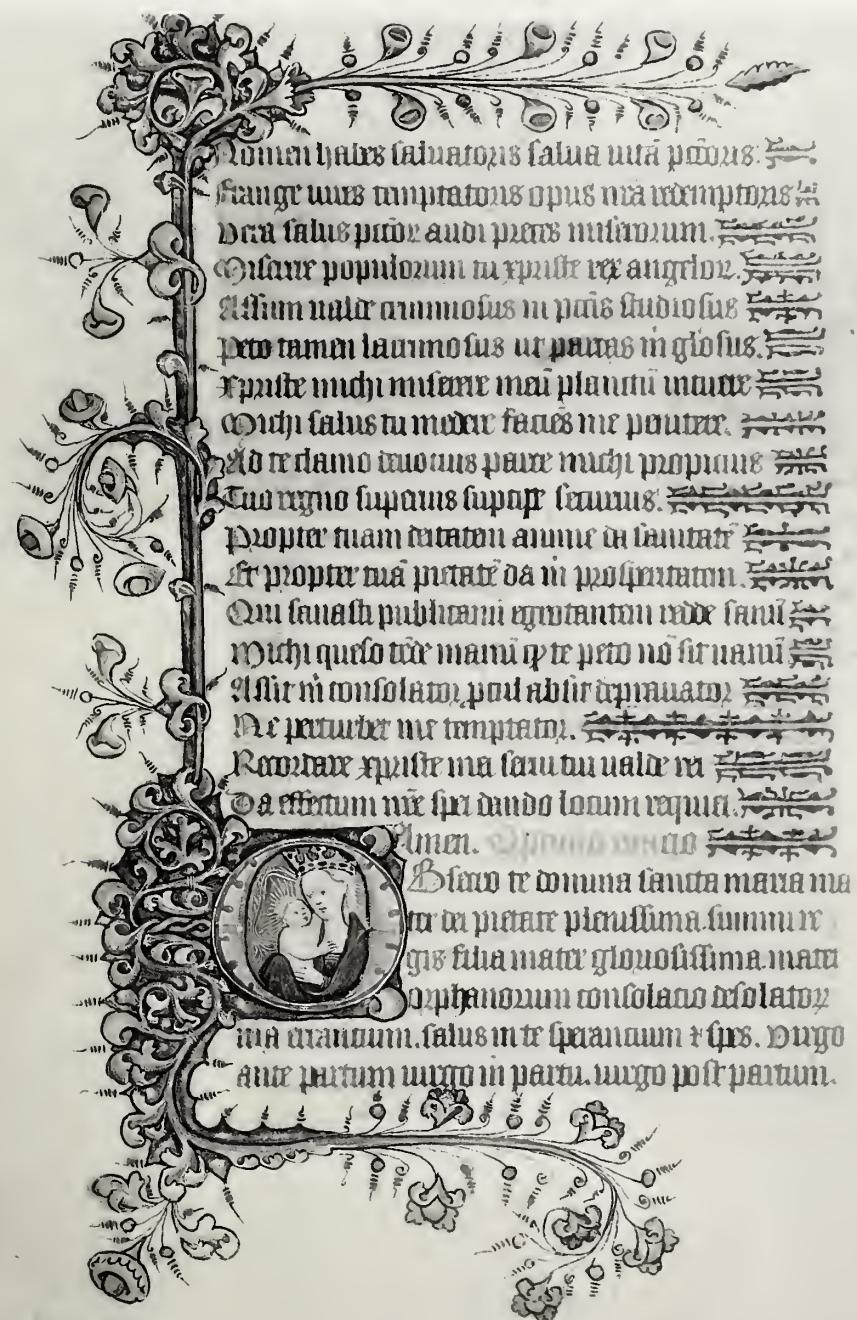












MANUSCRIPT No. 27 (CATALOGUE H.Y.T. MSS.

FIRST SERIES)

HORAE (DE GREY)

PLATES LXXI and LXXII, ff. 12b and 13 and 70b and 71.
These two plates give a good idea of this Book of Hours, an example of average English illumination early in the XVth century. Its ownership, from certain obits and coats of arms, connects it with the family of De Greys of Blysworth, and others in Northamptonshire. It was probably the product of some London establishment for the manufacture of religious books.



MANUSCRIPT No. 29 (CATALOGUE H.Y.T. MSS.
FIRST SERIES)

THE LUSHER PSALTER

PLATES LXXIII and LXXIV, ff. 7 and 127. The description of the De Grey Horae would almost do for the Lusher Psalter—good English work, but not remarkable. It also originated probably in London, and may have been owned at an early period by a member of the Lusher family.

The two pages facsimiled give a sufficient idea of the appearance of the book, which is in perfect preservation.

Sancte corneli. or
Sancte cypriane. or
Sancte sixte. or
Sancte thoma. or
Sancte laurenti. or
Sancte vincenti. or
Sancte grisogone. or
Sancte fabiane. or
Sancte sebastiane. or
Sancte xpo fore. or
 et dyonisi cum sociis tuis. or
 et maurici cum sociis tuis. or
 et eustachi cum sociis tuis. or
Sancte blasi. or
 et iohannes et paule. or
Sancti colina et damiane. or
Sancti marcelline et petie. or
Sancte albane. or
 et osmialde. or
 et eadmuinde. or
Omnes sancti martyres. or

PLATE LXXIX, f. 38. An admirable picture of a mediaeval fool, standing in a green pastoral landscape, which has in the border two antelopes with collars, chains of gold, and a wheel-nave, both emblems of the Stafford family.

PLATES LXXX, LXXXI, and LXXXII, ff. 47b, 68b, and 79b. In the three following miniatures (only two of which I give in facsimile), the same emblems recur, and the result is to prove that the manuscript was made for some member of the family of the Staffords, Dukes of Buckingham, whose dynasty as Dukes began with Humphrey Stafford in 1444, and ended with Edward Stafford, who was beheaded in 1521. Of the three Stafford Dukes, Humphrey was killed at the battle of Northampton in 1460, and the two others were beheaded—Henry by Richard III, Edward by Henry VIII. The date of the MS. goes best with Humphrey. But the provenance is made quite certain by a prayer contained therein, where it is besought “ut avertas iram tuam a famula tua Anna,” which, with another similar passage, shows that the book was written for the use of a lady named “Anna.” Now Humphrey Stafford’s wife was the Lady Anne Neville, tenth daughter of the Earl of Westmorland. The book then belonged to the Duchess of Buckingham. When her husband Humphrey fell in the battle of Northampton, or at all events after the death of the Duchess Anne, we must suppose this precious heirloom to have gone to Henry Stafford, her grandson, the second Duke. Now Henry, the second Duke, married Catherine Woodville, the sister of Queen Elizabeth, wife of Edward IV, and when he was beheaded at Salisbury in 1483 it is quite reasonable to suppose that the book remained with his widow. The widow soon married again; her second husband, Sir Richard Wingfield, whose son or grandson is probably the gentleman whose name is inscribed on the binding.

I have dwelt thus at length on the Wingfield MS. because it gives so good an example of the way in which these volumes, mysterious and anonymous at first sight, gradually betray their identity, and by internal evidence prove their provenance from some of the greatest personages in English history. In those days, which we sometimes speak of as barbarous, kings and queens, generals and statesmen, vied with one another for the possession of these beautiful prayer-books. Architectural monuments have too often been ruined or restored. Frescoes have faded away, tiles have been broken or trodden to pieces. Oil paintings by English artists only began at a subsequent period.

For perfect preservation of the pictured life of England during the four centuries with which I have been dealing, we have nothing to compete with the miniatures of the illuminated MSS., and I am pleased to think that, in printing these eighty-two facsimiles from my sixteen Engiish volumes, I have done something to record and make known to the bibliographical world their interest and value.





te domine. **E**cclesiasticus. Cantus. Psalmus. **I**uste exultemus domino. **J**ubilemus. **P**salmus.



Dominus illuminatio
mea: et salus mea qui
truncet. **D**ominus p
rotector noster: a quo
trrepidabo. **D**omi appro
piant super me nocte:





Exult insipiens in corde
suo: non est deus.
corrupti sunt et. ab homi-
nibus facti sunt in in-
iquitatibus: non est qui
faciat bonum: Deus
de celo prospexit super filios hominum: ut inde





Ante dominum cantum
nomum: quia mirabiliter
a fecit. **S**aluant sibi
destra eius: et brachium
sanctum eius. **Q**otum
fecit dominus salvare
suum: in conspectu genitum
irreulant iusta am



ERRATA

Preface, p. iii, line 4 from bottom, *for* Miss Marianne Stokes

read Miss Margaret Stokes.

Page 46, line 6, *dele* (only two of which I give in facsimile).



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